

# Billboard

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

IN MUSIC NEWS



Maverick Has 'Peace' Offering From Me'shell Ndegéocello

SEE PAGE 13

MAY 18, 1996

## WORLDVIEW '96: PIVOTAL MUSIC EXEC'S OFFER GLOBAL OUTLOOKS ON GROWTH

*Assessing The Marketplace: Industry Leaders Speak Out About Present And Future Strategies For Sustaining Growth*

### BMG's Zelnick, Gassner Focus On Hi-Tech, Int'l Industry Issues

BMG Entertainment is the New York-based entertainment division of privately held, Gütersloh, Germany-based media conglomerate Bertelsmann AG. For



ZELNICK



GASSNER

### EMI's Jim Fifield Commits His Company To Int'l Music

EMI Music is the worldwide music subsidiary of Thorn EMI PLC, a London-based company that will spin off EMI as a separate public company in an August



FIFIELD



the fiscal year that ended June 30, 1995, its music sales were \$2.9 billion, and its worldwide market share was 14%. Its major labels include Arista, Arista, Private Music. *(Continued on page 82)*

### PolyGram's Alain Levy Stresses Attention To Industry's 'Big Issues'

PolyGram is a London-based entertainment conglomerate that is 75% owned by Eindhoven, Netherlands-based Philips Electronics. Its worldwide music sales for



LEVY



### Global Strategy Critical For Sony Executives Mottola And Bowlin

As a worldwide company, Sony Music Entertainment is second only to PolyGram in terms of international market share. Sony may post a record performance when its



MOTOLA



BOWLIN

the year that ended Dec. 31, 1995, were \$4.7 billion, and its global market share—the highest for any record company—was 17%. Operating income from music was *(Continued on page 82)*

## Righteous Babe's DiFranco Plugs In

BY MARILYN A. GILLEN

NEW YORK—Punk-folk master/misfit Ani DiFranco is a woman on the verge of a nervous breakthrough.



DIFRANCO



Indie music's subcorporate high priestess has expanded her increasingly celebrated sound considerably. *(Continued on page 82)*

## Gospo Centric Puts Faith In Franklin

BY LISA COLLINS

With pre-orders of more than 400,000 units and extensive media exposure, Kirk Franklin's third album, "Watcha Lookin' At," may well have the biggest promotional campaign in the history of the gospel music industry.



FRANKLIN



The Gospo Centric album, which dropped April 30, was recorded during a live performance in Dallas. It debuts on The Billboard 200 this week at No. 23 and sold 34,108 units in its first week of sales, according to SoundScan.

Bill Hearn, CEO of EMI Christian Music Group, which distributes Gospo *(Continued on page 82)*

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# No. 1 IN BILLBOARD

VOLUME 108 • NO. 20

THE BILLBOARD 200  
 PARADES/CLASSICS  
 MOTTE & THE WOLFRUM • A&R

## CLASSICAL

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CLASSICAL CROSSEVER  
 FRIENDS FOR THE CHILDREN OF BODIM  
 VARIOUS ARTISTS • DISNEY

## COUNTRY

BODELIERE • BROOKS & DUNN • A&R

## HEATSEEKERS

BOB MOULD • BOB MOULD • REDDIE

## JAZZ

NPR MUSIC DAUGHTER • CANDISIA WILSON • BLUE NOTE

## JAZZ / CONTEMPORARY

O'S ROCK JAZZ • CLAYTON JONES • GRANT

## KID AUDIO

THE ARTISTS • READ ALONGS • WILSON

## NEW AGE

THE MEMORY OF THINGS • ENDA • WARRIOR

## POP CATALOG

LEGEND • BOB MARLEY AND THE WAILERS • TOP SOUND

## R&B

THE SCORE • FUSHERS • SUPREMACY

## THE HOT 100

THE CROSSROADS • BONE THUMB IN HARMONY • A&R

## ADULT CONTEMPORARY

BECAUSE YOU LOVED ME • CELINE DION • S&W MUSIC

## ADULT TOP 40

BECAUSE YOU LOVED ME • CELINE DION • S&W MUSIC

## COUNTRY

MR. ARMY • BROOKS & DUNN • A&R

## DANCE / CLUB PLAY

SUNDAY AFTERNOON • VANESSA DAUGHER • WARRIOR

## DANCE / MAXI-SINGLES

ART 100 NIGGA • DAVE PREVOSTES  
 JENIE • RCA/REX USA/REX

## TATTOO

INATA VA • OLGA TAVON • WARRIOR

## R&B

THE CROSSROADS • BONE THUMB IN HARMONY • WARRIOR

## RAP

THE CROSSROADS • BONE THUMB IN HARMONY • WARRIOR

## ROCK / MAINSTREAM ROCK TRACKS

WHERE THE RIVER FLOWS • COLLECTIVE SOUL • A&R

## ROCK / MODERN ROCK TRACKS

SALVATION • THE GRAMMERS • REDDIE

## TOP VIDEO SALES

S&W • UNDEF. COPY

## LASERDISCS

BEHAVENART • POLYGRAM ENTERTAINMENT

## MUSIC VIDEO

THE VIDEO COLLECTION VOL. 6  
 GARTH BROOKS • COLUMBIA

## RENTALS

SEVEN • TIME LIFE ENTERTAINMENT

## CONTEMPORARY R&B

LIBERTINE HEIGHTS • BRYAN STARVO SHEPHERD • GRANT

## CONTEMPORARY COUNTRY

WHICHAMOR LOCKY • A&R  
 KIRK FRANKLIN AND THE FAMILY • GOOD CENTRIC

## GOSPEL

WHICHAMOR LOCKY • A&R  
 KIRK FRANKLIN AND THE FAMILY • GOOD CENTRIC

## THE BILLBOARD LATIN 50

ORION OF COLO • BELLA • WARRIOR

## REGGAE

BOOMERS • SHANGHAI • WARRIOR

## WORLD MUSIC

TERRA GIOVANA • GIPSY AVINGS • WARRIOR

# R-Rated Titles Go Direct To Sell-through Demographics Key To Success Of Nonfamily Films

BY EILEEN FITZPATRICK

LOS ANGELES—Based on the success of "Waiting To Exhale," retailers are ready for more nonfamily movies released directly to sell-through, but most studios are reluctant to break out beyond PG-13 product. "The sell-through market has matured quite a bit to look at a different genre," says MCA/Universal Home Video senior VP of marketing and sales Andrew Katrej, "but there's not a blanket position."

Although retailers are comforted by the sales of "Waiting To Exhale," the 1993 Century Fox Home Entertainment title exhibited some unique marketing elements that enhanced its sell-through potential.

First on the list was the title's appeal to women, who purchase the most video titles. Second, the title's Artists Against Rape (AAR) campaign was a major marketing element that enhanced its sell-through potential.

Released April 28, the video came into stores without any major competition at a time when retailers were hungry for a new title. Its cast, featuring Whitney Houston, and the fact that it is based on Terry McMillan's best-selling novel, sealed the deal.

All things considered, "Waiting To Exhale" exhibited all of the marketing elements of a family film, except for the fact that it is rated R.

The film focuses on the tumultuous lives and loves of four upper-class black women living in Tucson, Ariz., with a heavy dose of male-bashing.

"The film proved that it had 100% appeal to women," says Fox president Bob DeLellis. "And you don't sell that many albums or books without having a crossover demographic."

According to DeLellis, the video has sold through more than half of its initial shipment of 4 million units (Billboard, May 11). Industry sources expect the title to net out at 4 million units.

Fox is one of the few studios to release nonfamily films directly to sell-through. In 1992, the supplier had a surprise hit with "Speedy," which DeLellis says allowed toward a female audience even though it was an action film.

Family king Buena Vista Home Video jumped out with the R-rated "Pretty Woman" in 1990. Although the film has sold more than 6 million units and is a staple catalog item, the supplier has not released an

other nonfamily, direct-to-sell-through title since.

But not every nonfamily sell-through title has been a winner.

"The Home Video released 'The Fugitive' in 1994 with limited success. Most observers say the title, starring Harrison Ford and Tommy Lee Jones, failed because it didn't appeal to women. The supplier has also stuck to playing family films or suspense, such as 'Batman Forever,' on its sell-through schedule."

However, dealers say they are "missing opportunities" on some nonfamily titles because suppliers aren't willing to take the sell-through risk.

As examples, they cite MGM/UA Home Video's "GoldenEye," which hits stores May 21, and "The Birdcage," which is likely to be released at rental pricing later this summer.

"They could have done just as well with 'GoldenEye' as sell-through because of the entire James Bond collection," says Best Collections video buyer Angie Woodward. "But I guess we had to wait until Christmas for the reaping."

Sunset Moon Picture Co. president Gary Ross agrees that "GoldenEye" could have been a winner at sell-through.

"I understand it's a close decision for a

studio," says Ross, "but especially with the cross-promotional opportunities with the catalog, the title could have done seven times the rental numbers."

"The Birdcage," which has grossed \$112 million at the box office, is a natural sell-through candidate. However, industry observers say the comedy's gay theme will kill its sales potential.

"It's a big barrier to get a crossover audience with all of the homosexual innuendos," says one executive.

But some dealers disagree. "I think 'The Birdcage' would do OK, because it's a comedy," says U.S. Video CEO Bob Perrine.

A leading grocery store rackjobber, U.S. Video distributes many family films. Supermarkets, the primary growth area for selling through products, have typically not sold in R-rated product. But Perrine says, that attitude is changing.

"If you asked a supermarket what their preference is, they want family, but R-rated movies do sell, as evidenced by catalog sales," he says.

Perrine says that as long as the packaging isn't explicit and the quantities aren't too deep, supermarkets will carry any product.

"Not everything a supermarket carries is wholesale product," Perrine says. "Some-

(Continued on page B2)

# Music Retailers Organizing Troops In Record-Club Battle

NEW YORK—"The music retail initiative to take legal action against record clubs continues on hold while its organizers continue to try to woo those chains that have yet to commit to the effort."

Sources say that most record retailers agree that they should take some kind of legal action against record clubs, although some are more eager to do so than others.

A report in the May 7 Hollywood Reporter says that the Musicland Group is refusing to take part in the lawsuit. Marcia Appel, VP of music marketing and corporate communications for the Minneapolis-based company, declines to comment. Other sources, however, characterize Musicland's stance on the matter as undecided. They say that Musicland is not alone

on that issue, as a couple of other large chains have yet to state their positions.

Nonetheless, sources say there is precedent support from other merchants that some form of action will be taken by the group of retailers.

Record retailers began to think about a lawsuit a year or more of having their complaints about record clubs fall on deaf ears at the labels. Retailers say that record clubs devalue music, through offers such as those promoting "12 CDs for the price of one." Also, they say that record clubs have an unfair advantage in that they pay less than half of what retailers pay for CDs. Record-club executives defend their business, saying that they provide incremental sales for the industry.

ED CHRISTMAN

# THIS WEEK IN BILLBOARD

**DIVERSITY COUNTRY TO MUSIC INDUSTRY**  
 Tommy Boy Records chairman Tom Silverman examines the need for diversity in the relationships between retail and major and indie labels. See Commentary for details. Page 6

**A HIT STRATEGY IN ASIA**  
 With compilations of hit singles selling strongly throughout Asia, major record companies are pursuing opportunities to increase their share of the market. Fox East Bureau Chief Geoff Burpee has the story. Page 41

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# Fox Music Reorganizes Int'l Publishing Rights

■ BY IRVY LICHTMAN

**NEW YORK**—In a move it says deepens the regionalized licensing philosophy of its sister film and home entertainment units, Fox Music Publishing has made broad changes in its global representation.

Fox has had licensing arrangements with EMI Music Publishing in most major markets since 1960, and EMI Music retains rights for Northern Europe, including the U.K., Ireland, Scandinavia, France, Germany, and the Benelux, while the rights shift to Warner/Chappell Music in Southeast Asia and Latin America. In Japan, the licensee is now Fuji Pacific, while the license in Australia is Festival Music, one of the properties owned by Fox parent News Corp., which is headed by Rupert Murdoch. In South Africa, Fox



MENELLA

is now represented by permusic.

Back on the Continent, Fox has made major changes in representation in Spain and Portugal with independent Clippers Ediciones Musicales. However, in Italy, where there is a particularly strong demand for film and TV music, Fox is setting up its own operation.

While recognizing that Fox is "backing the trend" toward single-copyright worldwide licensing deals in music publishing, Mary Jo Menella, Los Angeles-based VP/Gen., says that following the regionalized philosophy of its sister units, Fox has achieved a "dramatic mix of having the two largest music publishers represent us, as well as strong independents."

Under the arrangement with EMI Music, she adds, a "more direct line of communication has been established."

In addition to the roster of licensing changes, Fox Music has renewed its global licensing agreements with Warner Bros. Publications, the *(Continued on page 32)*

# Record Crowds At 7th Billboard Latin Confab

## Industry Health Evident In Upbeat Mood, Performances

■ BY JOHN LANNERT

**MIAMI**—Though many Latino record executives have been fretting lately about uncertain conditions in the U.S. Latino record market, the mood at Billboard's seventh annual International Latin Music Conference, held April 25-May 1 at the Hotel Intercontinental, was upbeat.

The convale, which drew a record 500 attendees, featured performances by 23 signed and unsigned acts, three industry panels, and a keynote address by Ralph Peier II, CEO/chairman of music publisher Permia.

The conference ended with Billboard's third annual Latin Music Awards, hosted by Michael Michael de Lorenzo. More than 1,200 spectators were on hand at the Gusman Center for the Performing Arts to see Gloria Estefan, Jose Feliciano, and Juan Gabriel receive special awards during the 2½-hour program.

Prior to the kickoff of the conference—the longest-running confab of its kind—many industry players voiced their concern that the continued expansion of the U.S. Latino record market would be abated by the shaky economic health of U.S. retail chains.

Other executives, however, were heartened by the fact that acts were being broken. Indeed, several of the conference's showcase performers, including Bobby Palido, Shakira, D.A.C. and Soraya, are upstart artists who have achieved significant chart success by Ralph Peier II.

Another positive development, said some industryists, was the possibility that the Recording Industry Assn. of America would form a committee that will oversee the publication of official sales data of the U.S. Latin market. The timely divulgence of official record-sales information in the U.S. was a topic that Peier addressed during his keynote speech.

It is shameful that the RIAA does

not take enough interest to produce statistics for the U.S. Latin market, said Peier. "I'm told that progress is being made on this front, and it is welcome."

Peier also observed that the infrastructure of the publishing industry needs to be upgraded, saying, "The first improvement we need in our infrastructure is the enforcement of existing piracy and copyright laws."

Peier also called for a resolution of an ongoing imbroglio in Mexico caused by the suspension of performance rights payments to Mexican publishers by Mexican authors rights society SACM.

Saying that he expects the Latin record industry to increase in size, Peier noted that vital fuel for this amplified market would come from "rock en español" bands. "We see [rock en español] as... a way to connect with new generations," said Peier.

The three-hour event was reported *(Continued on page 32)*

# There's 'Nothin' Like the Reel Thing'

## Billboard Launches Soundtrack Column

**NEW YORK**—Billboard is launching a biweekly column dedicated to covering the rapidly growing market for soundtracks and film scores. The column, "Nothin' Like the Reel Thing": Soundtrack & Film Score, will be edited by Billboard contributor David Sprague and debut this week on page 16.

Sprague is a New York-based freelancer who regularly contributes to Billboard, Rolling Stone, Request, and Interview. He also serves as deputy editor of the "Trouser Press Guide To '80s Rock."

Sprague holds a bachelor's degree in journalism from New York Uni-

versity and was editor of *Cream* from 1967-1988.

"David Sprague is a talented and resourceful entertainment-industry reporter," says Billboard editor in chief Timothy White, "and his role in this dramatic expansion of our soundtrack coverage is a key one. His love of film and his keen eye for his great curiosity about the exploding overlap of these two creative fields, will ensure that Billboard's readers have an exciting edge information-wise."

The soundtrack column will explore activity in the burgeoning areas of film and theatrical scores and soundtracks, with news on upcoming releases and unique marketing strategies.

Sprague will continue to write for Billboard and other publications on a freelance basis.



**Wetzel With Love.** Violinist André Rieu and Mercury Holland executives stopped by the New York office of PolyGram Classics & Jazz to celebrate the U.S. release of his album "From Holland With Love. Wetzel I've Saved For You" a crossover success in Europe, the album spent 52 weeks atop charts in the Netherlands. Pictured, from left, are Jan Couwenber, manager/director; Mercury Holland; Rieu; Stuart Pressman, director of marketing; PolyGram Classics & Jazz; and Marcel Goldenberg, manager of international promotion. Philip Holstein. In front is Suzanne Ford, manager of publicity and promotion. *(Photo by G. G.)*

# CSN&Y Sued By Former Drummer

## Claims \$200,000 In Back Royalties

■ BY EILEEN FITZPATRICK

**LOS ANGELES**—Former Crosby, Stills, Nash & Young drummer Dallas Taylor has filed a lawsuit against his former bandmates, claiming they owe him at least \$200,000 in back royalties.

The lawsuit, filed April 23 in Los Angeles Superior Court, says Taylor entered into an oral agreement with David Crosby, Stephen Stills, Graham Nash, and Neil Young for songwriting and performance services in 1969.

Although Taylor has received a portion of his royalties, the payments stopped or on about the time of the publication in 1994 of his tell-all book "Prisoner Of Woodstock," the lawsuit claims.

In the book, Taylor offers what he called an insider's look at the band members—as well as his own—although he has alleged alcohol abuse during his tenure with the group in the late '60s and '70s.

The lawsuit claims that Crosby, Stills, Nash, and Young have taken of Taylor's part in the book and "have elected and decided not to continue paying Taylor the amounts re-

quired under the agreement."

"They were peevish at some of the accounts in the book," says Taylor's attorney, Mark A. O'Brien, "and some felt they were portrayed in an unfavorable light."

Taylor, who now works as a substance abuse counselor, is writing a screenplay based on "Prisoner Of Woodstock." He has suffered various health problems as a result of his drug and alcohol addictions, and, like former bandmate Crosby, underwent a liver transplant in 1990. In order to raise funds for the operation, CSN&Y played a benefit concert for Taylor.

The lawsuit claims that CSN&Y took advantage of Taylor's health and financial problems to avoid paying royalties. It also says that his business and financial manager mishandled tens of thousands of dollars from the musician.

The lawsuit claims that because of "the music defendants' awareness of Taylor's problems and incompetence to handle his own affairs, [they] elected to continue paying Taylor royalties."

Taylor has songwriting and performing *(Continued on page 31)*

# Pete Astudillo Leads BMI Latin Music Awards

■ BY RAMIRO BURR

**SAN ANTONIO, Texas**—Singer/songwriter Pete Astudillo emerged as the big winner of BMI's third annual Latin Music Awards held here April 25 at the Plaza San Antonio Hotel. The ceremony honored top Latin songwriters and music publishers.

Astudillo co-wrote BMI's Latin song of the year, "Bidi Bidi Bom Bom," with the late Selena Quintanilla-Pérez, better known as Tejano singer Selena. In addition, Astudillo, who he credits for EMI Latin, was named

songwriter of the year, along with Juan Luis Guerra. They earned three awards apiece to go for the honor. Among Astudillo's award-winning songs were "Si Una Vez" and "Amor Prohibido," the latter of which earned a Latin Music Award and a BMI Pop Music Award in 1994.

The award for Latin publisher of the year went to permusic, which noted four winning songs. It was the third time the Los Angeles-based publisher received the accolade.

BMI president/CEO Frances W. Preston hosted the program at which citations of achievement were given to writers and publishers of the 55 songs most performed on U.S. radio and TV in 1995. A special citation was presented to the family of Selena in honor of her contributions to the popularity of Tejano music.

Following are the winning songwriters and publishers at the BMI 1995 Latin Awards:

"A Year In Your Arms"—Nelson Ned, Irelise José, P.A. Multatone Inc.

"Amor Prohibido"—Luis J. Gavilán, José Rosario, P.H. Hays, Steve Lavin.

"Amor Prohibido"—Permi Astudillo, A.B. Quintanilla, Q1Q Three, BMI International, Four Leaf.

"Bidi Bidi Bom Bom"—Mato Casariego, "Si Una Vez"—Pete Astudillo, Selena Quintanilla-Pérez, Pat And Parks, Peace Rock.

"Carritita De Mi Vida"—Hector Z. Acosta, Hector Mu.

*(Continued on page 32)*

# Edel America Uses Soundtracks As On Ramp Into U.S. Market

■ BY DOUGLAS REECE

Neophyte label Edel America Records, which released soundtracks for "The Bridge," "Diabolus," "A Face In The Wind," and "Muholland Falls" in April, is hoping these projects will become building blocks for future endeavors outside the soundtrack business.

The label, which is the newest division of Hamburg-based independent label edel co., was established in September 1995 and is based in New York. "First, chief of Edel America, says the company went the soundtrack route to establish itself in the recording community with minimal risk.

By thought targeting some of the bigger-budgeted Hollywood films would be a great way to build our pro-

file," says First.

"Instead of putting money into a baby band and marketing from scratch," he adds, "we're able to work with a built-in promotional budget and get the global attention from the U.S."

First says that the label's selective licensing and sign U.S. acts for worldwide distribution will be enhanced by promoting those acts on soundtracks.

Edel America also holds interest in Carib Entertainment, a Nashville-based joint venture between Carib Records and Edel America, which has released albums in the U.S. from such acts as Fun Factory.

First says edel co.'s solid international reputation and its ownership of manufacturing plants make it an attractive partner in the studio looking for quick payment and turn- *(Continued on page 31)*



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# Commentary

## Preserving Diversity In The Music Biz

*All things by immortal power  
 Rise or fall  
 With their own kind of power.  
 To each other linked are,  
 To those that cast not a flower  
 Without troubling a star.*

—Francis Thompson

BY TOM SILVERMAN

The science of ecology describes the complex interrelationships among all things living and nonliving. As our world becomes more complex and technologically sophisticated, it becomes more and more evident that you can't do "one thing." Every action creates a cascade of events, so that an event that seems "good" from close range may be "bad" from a distance.

The analogy holds for the music industry, in which the new economic music retail are pushing retailers into critical conditions, with many on the brink of bankruptcy. Even before last Christmas, many independent labels were flooded with returns. Accustomed to returns in single-digit percentages, many small Indies saw their returns shoot up to 20%-50%, putting their business in perilous condition.

How the current life of retail and the problems of independent labels are interrelated will be a major topic of discussion at the National Assn. of Independent Record Distributors and Manufacturers Convention, which begins May 22 in Baltimore.

In ecology, the Eltonian pyramid is used to model energy relationships of an ecosystem, such as the number, size, or biomass of organisms. It is most often shown tracking biomass, with plants at the bottom, herbivores on top of that, and two or three levels of carnivores, led by eagles, tigers, and great white sharks at the top of the pyramid. "Top carnivores are preyed by their perch at the apex of the food web to be big in size and sparse in numbers. They live on such a small portion of life's available energy as always to skirt the edge of extinction, and they are the first to suffer when the ecosystem around them starts to erode," said naturalist Edward O. Wilson in "The Diversity of Life."

Using 1995 SoundScan numbers, we can create our own Eltonian pyramid for main biomass (in our case, sales) and contrast that with music diversity (number of titles released). Looking at these (see graphic), we can see that only 145 titles, or 0.5% of all current titles released in 1995, accounted for more than half (56.5%) of the year's total sales, while 90,295 (21,029 titles) claimed 6.9% of sales.

Another analysis of the year's total releases and sales figures reveals that of the 30,629 current titles released in 1995, 17,134 sold at least 100 units; of those, only 8,850, or just over one-third, were released by the six major-distributed companies. The other two-thirds were released and distributed by independent. Conversely, 79% of all sales were generated by the majors' 34% of titles, while only

21% of sales came from the independent's 69% of titles. Though the majors still represented the bulk of music sales, independent labels are responsible for the sturdy foundation of diversity that gives the music-business ecosystem its stability.

In addition to the large indie labels that compete for big titles at the top of the pyramid, such as Disney, Epic/As, Relativity, Priority, Tommy Boy, and a few others, NAIRD represents more than 700 small labels that specialize in blues, jazz, classical, jazz, dance, world, Celtic, women's, reggae, new



Tom Silverman is chairman of Tommy Boy Records.

age, Native American, spoken word, children's, and other categories of music in which many releases sell fewer than 3,000 copies, as counted by SoundScan.

The big buyers of this cornucopia of musical diversity are the large music stores, which stock a wide selection of titles, usually more than 30,000. They carry these titles even though many of them might move only one or two copies a year; the reasoning is that the wide selection makes the stores a special music destination where consumers can "get anything."

These stores had to lower their prices on fast-turning hits due to the incredible downward trend that has reduced the average consumer price of CDs in America by \$2-\$3 since 1993. Meanwhile, store and product costs have increased. In lowering prices to

maintain, mostly from the independent community, as well as deep catalog from the majors.

When mass merchandisers and electronics retailers began cutthroat music discounting, everyone halted it as a boon to the consumer. No one wanted to see the erosion of the diversity of music choices available to the consumer. If you follow this subtle web of interconnected events into the future, what might this cascade of events lead us to?

More nonmusic stores, such as the Nature Company and Natural Wonders, carrying music that traditional music chains won't stock.

A faster move toward direct-to-consumer delivery in "virtual" online stores, which can carry hundreds of thousands of titles at practically no inventory cost.

The growth of specialty music clubs and other mail-order businesses. (The Book of the Month Club, for instance, has just launched One Spirit, a new music box, book, and video club.)

The growth of specialty niche-focused independent retailers.

The business has already split into two sectors: the hits and everything else. The hits have effectively been transformed from unique musical offerings into a commodity by the deep discounts driving consumers to shop for the best deal. The musical ecosystem has to relieve the pressure on hits to carry the bulk of the sales. The natural trend will be toward further market segmentation, creating more niche, targeted arrays of titles than what we see at present.

The current cuts in deep retail inventory notwithstanding, the health of the independent sector is admirable. The independent album market share has nearly doubled, from 11.6% in 1992 to 21.5% today, despite the majors' incessant harvesting of the most successful independent labels and artists. While the number of major releases has declined (selling more than 100 units) was up 15% from 1993 to 1995 (5,031-5,860), independent releases increased by nearly 100% (5,389-11,474).

In his Media-Matrix marketing newsletter, Garry Wall predicted a few weeks ago that "independents will continue to increase their market share. Independents will break new new artists and trends. Independents will be more profitable pound for pound. More industry talent will bolt from the big guys into independent operations."

Naturalist Wilson said, "Biodiversity is our most valuable but still appreciated resource." The same can be said for musical diversity: TV and the press bombard the public with the image of the profitless, the bluefish, Cools, and Mariah Carey but pay scant attention to the plethora of important but low-selling titles by our most valuable independent artists. NAIRD encourages the celebration of music diversity, regardless of sales. Independent labels represent a veritable rainbow of musical diversity, namely the inventory of records that sell only a few copies a year. What kind of records are these? The most eclectic, diverse



A comparison of current releases, left, with U.S. album sales, right. As you can see that the top 145 releases last year accounted for nearly 60% or more than half of all album sales in 1995. The vast majority of the year's releases, bottom left, sold 5,000 copies each, taking a 6.9% share of the sales pyramid.

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WORLD



# Administration Puts China On Deadline By Pirate CD Factories Must Be Closed In One Month

■ BY BILL HOLLAND

WASHINGTON, D.C.—Although no formal announcement has come from the U.S. Trade Representative's office, high-level members of the staff at the Clinton administration has decided to give the People's Republic of China one month to close pirate CD factories and stem other violations of its 1990 trade agreement with the U.S.

Sources say that on Wednesday (15), the U.S. will publish a list of imports from China that will be hit with heavy U.S. tariffs. China will then have about one month to close down plants that churn out pirated CDs, laserdiscs, computer software, and other products.

## Restaurant-Fee Battle Continues At House, Senate

■ BY BILL HOLLAND

WASHINGTON, D.C.—Sparks flew in the Capitol Hill May 10 as members of the House Small Business Subcommittee argued over whether or not performing right societies ASCAP and BMI are gouging restaurateurs, bar owners and other entertainment venues with unfair music licensing fees.

At issue was long pending bill H.R. 780, introduced by Rep. James Sensenbrenner, R-Wis., which would exempt such establishment owners from having to pay fees for so-called "incidental" radio and TV background music played for the enjoyment of customers. The bill has received the support of a powerful National Restaurant Assn.

Officials from the performing rights groups were prepared for criticism from members of the subcommittee, which small-business lobbyists and the NRA consider many of the members of the subcommittee to be legislative allies.

The hearing was called by Rep. Bill Zelliff, a Republican representing New Hampshire's 1st Congressional District. Zelliff was once president of the New Hampshire Looking and Restaurant Assn. and owns a restaurant in the state. He characterizes the music licensing fees as a "tax." He is running for governor this fall.

The pending bill, which has 170 cosponsors in the House, doesn't even come under the jurisdiction of the subcommittee; rather, it is under the Judiciary Committee's Intellectual Property Subcommittee.

Rep. Jan Meyers, R-Kan., chairwoman of the subcommittee, characterized the small businesses that must pay fees for using so-called "background music" at their establishments as victims of a multiple-dipping music industry. "She went on to explain that, under the bill, restaurant and tavern owners would be conducting the same double-dipping as have already paid to use.

Rep. Sonny Bono, D-Calif., who has experience in songwriting and restaurant ownership, attempted to explain to the members that "just because a radio station pays for use of the songs, it doesn't mean that somebody who has a restaurant can come along and play that music and pirate it. That's not how it works."

(Continued on page 37)

If China doesn't live up to provision of the agreement, the administration will now ahead with plans to impose \$2 billion in trade sanctions—a point to be driven home to Chinese officials when Deputy U.S. Trade Representative Lee Sands delivers an ultimatum in Beijing this weekend.

According to insiders here and in Beijing, Chinese officials have already begun threatening countereasures.

Even though the official announcement on sanctions is forthcoming, Representative Nancy Pelosi, D-Calif., introduced a bill that would require the administration to impose sanctions if the provision is not cleared up quickly.

Hillary Rosen, president of the Recording Industry Assn. of America, says the legislation should serve as a clear signal that Congress will not permit the continued theft of U.S. intellectual property in overseas markets. Rosen notes that the RIAA fully

endorses the draft legislation.

China's foreign ministry spokesman, Shen Guofang, quoted in the May 8 issue of *The Financial Times*, warned that such a threat would have a "tremendously detrimental effect on the U.S. business interests in China. In China, we have a saying: 'to tap up a rock and smash one's foot.'"

Chinese officials began warning of retaliation last month, when RIAA representatives visited the nation. "They told us that several times, face to face," says Neal Turkewitz, RIAA VP international.

According to industry estimates, nearly three dozen factories in China crank out more than 150 million music CDs and CD-ROMs annually, despite the multilateral trade agreement with the U.S. signed last year (Billboard, March 11, 1995). U.S. copyright losses to piracy in China total \$2.3 billion annually (Billboard, April 27).



**Cash Value.** Singer/songwriter Rosanne Cash, right, recently stopped by Capitol Records/Cash, office for plans for album including president/CEO Gary Gersh, left, her latest album, "I Sang Demo," marks her debut for the label. Cash is planning to embark on a 10- to 12-city tour in June.

## Senate Protects Library Of Congress Downsizing Recommended In Government Review

■ BY BILL HOLLAND

WASHINGTON, D.C.—Senate leaders have rejected recommendations from the General Accounting Office that the Library of Congress abandon either its centuries-old mission to acquire and preserve "a universal collection of knowledge and creativity" available to all Americans.

Law makers look under advisement many of the GAO's other suggestions for better performance and services at the library, however. The recommendations were made during a hearing May 7.

Congress had asked for a GAO management review following criticism of the library's unwieldy management practices. Complaints included charges of haphazard maintenance of its collections and inadequate services.

The Copyright Office, which administers federal protection of U.S. sound recordings and other intellectual property, is part of the library but avoided most of the criticism.

The GAO review used the results of a study conducted by management consultant firm Boon-Alien and accounting firm Price Waterhouse. The

## RI: '95 Piracy Stable; Russia And China Cited

■ BY JEFF CLARK-WEAVERS

LONDON—"The volume of world piracy was virtually unchanged last year, but the number of illicit sales around the globe are continuing to rise."

Figures released May 9 by international label body IFPI estimate total piracy was up 1.1% in 1994 compared with an estimated \$2.2 billion in 1993—and cite Russia as the world's largest pirate market. China, which has been the object of the legitimate industry's deep concern for the past 12 months, is said to account for 40% of all sales of pirated CDs worldwide, and IFPI attributes a slight fall in volume there solely to pressing plants using their expertise to manufacture greater numbers of video CDs and CD-ROMs instead of audio discs.

In its good news, the organization notes a decline in CD piracy in the U.K., a halving of pirate cassette sales in Korea, and reductions in Thailand, Poland, and the United Arab Emirates.

IFPI estimates that in 1994, a total of 954 million unlicensed units were sold: 866 million cassettes, 84 million CDs, and 4 million vinyl albums.

The organization declines to make direct comparisons with 1994, as many of that year's figures have not been released in its light of later information. However, its analysts feel that the size of the problem remains constant, though the concentrations of illicit activity do shift.

IFPI points out that, according to current estimates, one in five of all records sold worldwide is unauthorized. A statement adds, "Belarus, Russia and Russia all continue to have very high levels of piracy."

"Russia is now the largest pirate market in the world, with pirate sales of 222 million units every \$30 million. The export of pirate CDs from Bulgaria (estimated at 10 million) continued throughout the year."

"At 32%, domestic piracy in Italy is the highest in western Europe and ac-

counts for almost half of pirate sales in the region."

As for Latin America, IFPI says, "In general, levels of cassette piracy remain very high, accounting for some 70% of cassette sales, while CD piracy is an increasing problem."

The IFPI statement does not address the industry's disappointment at the lack of anti-piracy progress in China (Billboard, May 11), but simply notes that 42% of cassettes and 88% of CDs sold in the country are pirated. This amounts to 110 million and 35 million units, respectively.

In Russia, 51% of CDs—41 million units—and 74% of cassettes—215 million units—were unlicensed.

IFPI says that 49% drop in CD piracy in the U.K.—from 3 million units in 1994 to 1.5 million last year—resulted from the closure of what was described as a "major manufacturing plant."

In South Korea, piracy rates have fallen from 28% of sales in 1994 to 18% due to a halving of the illicit cassette market. In Thailand, new copyright law and pressure from the U.S. and the European Union has resulted in a drop in piracy rates from 35% in 1994 to 13% last year.

In Poland, says IFPI, cassette piracy fell from 50% in 1994 to about 20% last year, although CD piracy rose from 300,000 units to 1.5 million units.

IFPI adds, "In the UAE, as a result of continued enforcement measures started in 1994, pirate cassette sales in 1994 to 18% in 1995. In addition, the huge number of pirated cassettes previously exported from the country has fallen significantly."

## Home Recording Act's '94 Royalties Near \$300,000

■ BY CARRIE BORZILLO

LOS ANGELES—Labels and artists will split \$281,048 in 1994 home recording royalties accrued under the Audio Home Recording Act, which was passed in 1992.

The figure, based on sales of the MiniDisc and digital compact cassette hardware and blank recordable media, is approximately \$300,000 higher than the combined royalties for labels and artists in 1993, which amounted to \$281,048. The royalties paid in 1992. One hundred-and-thirty labels will split \$175,745.18, while 1,400 artists will share \$112,743.40.

The Songwriters Alliance of Artists and Recording Companies, representing labels and artists in settlements under the digital home-taping law, had begun sending the checks to labels and artists at press time.

While the individual checks go out are rather low, Jean Millbauer, AAR's acting executive director, says she is pleased with the amount being paid because it is higher than last year's.

Under the act, artists and labels get two-thirds of the total royalties, while music publishers and songwriters receive one-third.

Still to be announced is a settlement and disbursement of money for the artists and songwriters in the Warner Works Fund. A joint-cash settlement has not been reached for 1995 funds.

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(Songwriter)

**TRACY BYRD**  
(Artist)

**KAREN STALEY**  
(Songwriter)

**DANNY MAYO**  
(Songwriter, not pictured)

**BROOKS & DUNN**  
ENTERTAINER OF THE YEAR  
TOP VOCAL DUET

"The Keeper of the Stars"  
SONG OF THE YEAR  
New Haven Music, Murch Music Corporation,  
Songs of PolyGram International, Inc.,  
Sixteen Stone Music, Pal Time Music, Inc. (Publishers)

**GERRY HOUSE**  
DISC JOCKEY  
OF THE YEAR

**PATTY LOVELESS**  
TOP FEMALE  
VOCALIST

**SHANIA TWAIN**  
TOP NEW FEMALE  
VOCALIST  
"The Woman in Me"  
ALBUM OF THE YEAR

**MERLE HAGGARD**  
PIONEER  
AWARD

SINGLE RECORD  
OF THE YEAR  
"Check Yes or No"  
**TONY BROWN**  
(Producer)

**MATT ROLLINGS**  
KEYBOARD

**JEFF CARSON**  
"The Car"  
VIDEO OF THE YEAR

**ROB HAJAGOS**  
FIDDLE

**THE MAVERICKS**  
TOP VOCAL GROUP

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# Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## With RCA Bow, Kristine W. Taking Clubland Mainstream

BY LARRY FLICK

NEW YORK—The July 9 release of Kristine W.'s RCA album "Land Of The Living" will not only mark the full-length debut of a longtime club-



KRISTINE W.

land favorite; it will launch the label's new approach toward marketing dance music to the mainstream.

Unlike most dance-rock projects, which are usually solidified at street level before being brought to pop audiences, "Land Of The Living" and its first single, "One More Try," are being simultaneously promoted to club-



and mainstream media, such as top 90 radio.

"We're not sneaking her in through the back door," says Carmen Caccatore, director of dance music marketing at RCA. "We wanted to prove that an artist like Kristine W. merited the same kind of attention as a Dave Matthews or an SWV. There is no reason why she should be viewed as

(Continued on page 74)

## Jimenez Returns To Conjunto On Arista-Texas Set

BY RAMIRO BURR

SAN ANTONIO, Texas—After recording with the likes of Bob Dylan, Louis Armstrong, Bryan Ferry,



JIMENEZ

and the Rolling Stones, accordionist Flaco Jimenez figured he should get back to his conjunto roots. "Ya era tiempo [it was about time], man," Jimenez says in his

(Continued on page 92)

## Rhino Surfs With A Box Tie-Ins To Boost 4-CD Set

BY CHRIS MORRIS

LOS ANGELES—Riding a veritable tsunami of promotional tie-ins, Rhino Records' four-CD set "Cowabunga! The Surf Box" hits retail shelves May 21.

Priced at \$59.98 (CD only) and formulated along the lines of the reissue label's similarly ambitious "The R&B Box" and "The Doo Wop Box," the 82-track compilation is designed as the definitive overview of the genre. It surveys instrumental and vocal surf music from the style's genesis in the early '60s through the post-punk revivals of the sound in the early '80s and early '90s. "Cowabunga!" follows an early '60s resurgence in which a horde of young surf bands recast the genre on independent-label releases (Billboard, April 23, 1964) and the original music of the '60s was reissued by Popular Culture, Ink in Ann Arbor, Mich.

Explaining the ongoing interest in and appeal of surf music, Blair says, "First and foremost, it's a nonthreatening form of music; it's a happy form of music. I've seen kids surf concerts with 4-year-old kids jumping around and 60-year-old grownups jumping around... It's fun music, and it conjures up certain images [of the California Dream], especially the instrumental part of the music."

The genre received an additional shot in the arm from MCA's hit "Pulp Fiction" soundtrack, which included a number of '60s surf music tracks; the durable album now stands on The Billboard 200 at No. 36, in its 82nd week on the chart.

To promote its timely set, Rhino is setting up a plethora of associations with surfboard manufacturers, surfing competitions, home video distributors, instrument merchants, and outlets catering to the surfing lifestyle, which, like the music, has undergone a formidable commercial renaissance in the '90s.

Rhino senior product manager Andre Kinloch says, "Surf music is just so back in style, and the surf lifestyle is coming back in a real big way. To get involved in this right now is really exciting... Being an old surfer chick myself from way back when, it's really been a kick."

"Cowabunga!" was produced by Rhino senior director of A&R and special projects James Austin and music/copywriter John Blair.



As guitarist for Jon & the Nightriders, Blair was a key figure in the Southern California instrumental surf revival of the early '60s. The band has completed a new album, "Fiberglass Rocket," which will be released in July by AVI.

Blair is also a noted surf music historian and writer; he compiled Rhino's "Legends Of Guitar" surf anthology and annotated the label's Dick Dale collection, "King Of The Surf Guitar." His scholarly book "The Illustrated Discography Of Surf Music 1961-1965," now in its third edition, was published last year by Popular Culture, Ink in Ann Arbor, Mich.

Explaining the ongoing interest in and appeal of surf music, Blair says, "First and foremost, it's a nonthreatening form of music; it's a happy form of music. I've seen kids surf concerts with 4-year-old kids jumping around and 60-year-old grownups jumping around... It's fun music, and it conjures up certain images [of the California Dream], especially the instrumental part of the music."

"Cowabunga!" kicks off with tracks by such proto-surf instrumental bands as the Fireballs, the Revels, the Gamblers, and the Belairs. Blair explains, "I thought, 'If this is a historical document, we can't really put this out without a couple of examples of records that were coming along very early in the '60s that weren't really surf music but weren't so far away from it that you can ignore it.'"

The remainder of the first three

(Continued on page 92)

## New Elvis Costello Set Stars Attractions Energetic Promo Campaign, Tour Back Warner Album

BY BRADLEY BAMBARER

NEW YORK—The epitome of the intrepid artist, Elvis Costello has never been content with producing mere rock'n'roll. Over the years, he has ventured with various collaborators into far-flung territory, from country to classical, Celtic to cabaret. But pursuing this eclectic muse doesn't rule out rock, as evidenced by the graceful return of his classic combo, the Attractions.

Out Tuesday (14) on Warner Bros., "All This Unseen Beauty" is notable not only for being the first full-length Attractions reunion in years but for the imaginative, enthusiastic promo-

dional campaign that Costello and his label have concocted on its behalf.

Always relishing opportunities to



COSTELLO



promote his work in a novel fashion, Costello once played three clubs in one night in New York, and a few years ago, he undertook a carnival-

esque tour complete with spinning "request" wheels. For "All This Unseen Beauty," Costello plans various small club shows preceding a worldwide Attractions tour, as well as special broadcasts and impromptu promotional events.

"In stores are forgotten the next week—it's difficult to make that sort of thing original," Costello says. "People in retail and radio want to get excited, too. So we want to do things that people won't forget in an hour, things that'll leave 'em talking."

In late April, Costello played a series of solo gigs and broadcasts in Europe to set up the new album. This

(Continued on page 74)

Make your Mama Proud

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# fastball

featuring "Make Your Mama Proud," "Are You Ready For The Fall Out?" and "She Comes Round"

in stores June 21

UNICEF

## RCA Believes 'Outlaws' Are Still Wanted 20 Years Later

■ BY DEBORAH EVANS PRICE

NASHVILLE—When RCA released "Wanted! The Outlaws" in 1976, no one had any idea that the collection featuring songs by Wyley Jennings, Jess Colter, Willie Nelson, and Tompall Glaser would become the first country album to be certified platinum by the Recording Industry Assn. of America. Or that it would signal a shift in the country music scene and announce a new breed of progressive country artists.

"How could we have known?" Nelson asks. "It was just a couple of crazy cowboys at it in the morning shuffling tracks. How could we have known what would happen?"

Twenty years and one landmark album later, RCA is commemorating the set with the release of a special package that combines the 11 original cuts with nine "lost" tracks recorded during that same time period.

The new "Outlaws" collection also includes a newly recorded song.



"Nowhere Road," written by Steve Earle and Reno King, Jennings and Nelson recorded the cut in Nashville in February, with Earle and Ray Kennedy producing. *(Continued on page 21)*

## Singer/Songwriter Patty Griffin Hitting The Road A&M Taking Low-Key Approach With Unplugged Sampler

■ BY DAVID JOHN FARINELLA

In the high-octane world of record promotion and marketing, A&M's strategy for the May 21 release of Patty Griffin's debut album is moving forward in low-gear. Rather than punting singles into top 40 radio, A&M's team is going to sit back and prove that justice is indeed a virtue.

"We as a company are not interested in people getting into a song," says Diana Fried, director of marketing. "It's not about a song, it's about Patty Griffin the artist. We really feel that the way to do that is to allow people the space and time to fall in love with her, the way we do." So what the label has done so far amounts to a handful of freeway PGD branch tours, a residency at the Fen nightclub in New York, and a four-song sampler that was sent to radio the last week of April.

The sampler, which features "Moses," "Mad Mission," "Let Him Fly," and "Every Little Bit," was designed to introduce listeners to Griffin's world and to prepare them for another

six acoustic songs. The fact that Griffin has recorded a wholly acoustic album that has given the label its biggest chal-



GRIFFIN



lenge, from a marketing and promotions angle, "She is not a folk artist," says Fried, "she is an artist who simply made her unplugged record first. This is all there is to Patty Griffin, but it is Patty Griffin at her most essential and in it's purest form. I think it's a great way to introduce her to world."

That is a sentiment echoed by VP of A&R Jim Phelan, who is working to keep Griffin out of any folkinger ghetto. "I'm hoping to avoid that by saying that Patty is an artist," he says. "She's a singer and a songwriter, and this is a

presentation of the music at this point and time." Although Phelan first heard Griffin's demo much as it is presented on the release, at one time the label put her in the studio with a band and producer. In the end, though, Phelan says "what we consistently came up with was that the strongest, most powerful, most honest and true presentation of Patty Griffin was her and her guitar."

Which plays right into the label's, and Griffin's, touring philosophy. In fact, when asked what would help break Griffin, Phelan answers with a laugh. "Touring, and I think new touring, and then more touring after that." Which, as it turns out, is just fine with the singer. "I'm hoping for a real grassroots kind of thing," she says from her New York hotel room. "I think the way for me to get this record to people is to play for them live, and I'm ready to do that."

Rick Stutz, A&M's senior VP of promotion, adds, "When I think of Patty in this particular instance of her relationship with the marketplace, I *(Continued on page 20)*

## Luther Allison Tops 17th Handys Guitarist Wins 5 Awards At Ceremony

MEMPHIS—Singer/guitarist Luther Allison enjoyed a five-award triumph at the 17th annual W. C. Handy Awards, the blues world's equivalent of the Grammys, held at the Vincent DeFrank Auditorium here May 2.

The Handys, which honor prominent performers in the genre, are presented by the Blues Foundation, the Memphis-based nonprofit organization.

During the 3 1/2-hour show, Allison, a Chicago-born veteran who resides in Paris, earned trophies for blues entertainer of the year, contemporary blues male artist of the year, blues instrumentalist (guitar), contemporary blues

album of the year (for the Alligator release "Blues Struck"), and blues song of the year (for "Cherry Red Wine").

Allison, who seemed genuinely abashed by the accolades, celebrated his awards with a forceful and lengthy live performance with his band.

The show also featured a rare appearance by 81-year-old bluesman Yank Rachell, the

former partner of the late Sleepy John Estes, who played with a jug band led by John Sebastian.

Guitarist Coco Montoya, an obvious favorite of the audience at the show, *(Continued on page 22)*



R.I.P. Peg, singer of American Recordings, industrial art Skinny Puppy, is resting with his pet possum, Merrick, after being presented with his Heatsseekers T-shirt. The shirt was given to the now-defunct band in recognition of its latest (and last) effort, "The Process," which reached No. 1 on the Heatsseekers chart for the week ending March 16. (Photo: Alan Leigh/BP)

## April Certs Mark Milestones For Alanis, Beatles

■ BY CHRIS MORRIS

LOS ANGELES—An April certification from the Recording Industry Assn. of America for sales of 1 million units of "Jagged Little Pill" proved to be no bitter pill for Alanis Morissette, whose Maverick (RCA) Warner Bros. set hit yet another landmark level last month.

The Canadian singer's U.S. debut now matches the certified sales volume of Mariah Carey's self-titled 1990 Columbia. *(Continued on page 21)*

## EXECUTIVE TURNTABLE

**RECORD COMPANIES:** Tom Carson is appointed VP of marketing for Columbia Records in New York. He was VP of marketing at Capitol Records.

Michael Omasny is named VP of strategic marketing for RCA Records in New York. He was president of Worldwide Entertainment Marketing.

Folygram Holding in New York appoints Mark Williams VP of international. He was managing director of Vision Music.

Jayne Grodd is promoted to EMI of A&R administration for FMI Records in New York. She was senior director of A&R administration.

Steve Wilson is promoted to VP of A&R and product development at EMI Records in Minneapolis. He was director of product development.

Rhino Entertainment in Santa Monica, Calif., promotes David Dorn to senior director of media relations.



CARSON



OMASNY



WILLIAMS



GRODD



WILSON



DORN



WILLIAMS



WILSON

He was director of media relations for Rhino Records.

Tom Maffei is named senior director of crossover promotions at Elektra Entertainment Group in New York. He was national director of crossover promotion.

Capitol Records in Hollywood, Calif., names Tripp Dubois director of marketing and promotes Chris Kenner to manager of tour marketing and artist development and Robin Gerber to coordinator of tour marketing and artist development. They were, respectively, director of mar-

keting for Polydor/Atlas and marketing assistants.

Jive Records in New York promotes Kendal Mason to associate director of artist relations and Kathy McCoy to associate director of video promotion, and names Jackie Murphy senior director of the art department and Tim Green manager of soundtracks and licensing opportunities. They were, respectively, manager of artist relations, manager of video promotions, art director/administrator at RCA Records, and A&R coordinator/secret for Mercury

Records.

Arista Nashville promotes Deb Markland to manager of marketing and product development. She was manager of product development.

**PUBLISHING:** Ann Booth is promoted to VP of executive administration and special projects at BMI in New York. She was assistant VP of executive administration.

Jeff Blue is promoted to creative director, West Coast, for Zomba Music Publishing in West Hollywood, Calif. He was creative manager.

**RELATIVES:** The Recording Industry Assn. of America in Washington, D.C., promotes Neil Turkewitz to executive VP of international. VP of government affairs, and assistant general counsel/director of state relations. They were, respectively, senior VP of international, VP of government affairs, and assistant general counsel/director of state relations.

Tony Baylis is appointed executive VP/COO at Balmer Entertainment in Toronto. He was CFO for Skyvision.

# Artists & Music

## ■ She Shell Seeks 'Peace Beyond Passion' Her New Maverick Set Tackles Tough Issues

■ BY JIM BESSMAN

**NEW YORK**—Mr Shell Ndegeocello achieved both critical acclaim and high visibility with her provocative 1988 Maverick Records debut, "Plantation Lullabies."

Her profile rose even higher when her striking 1994 duet with John Mellencamp, "Wild Night," reached No. 3 on Billboard's Hot 100 Singles chart.

With the June 25 release of her new album, "Peace Beyond Passion," Maverick is looking to expand upon Ndegeocello's groundbreaking base with an album that continues to present the artist's upfront concerns. This time, she uses Biblical and religious references to address such issues as racism, sexuality, and spirituality. Three songs—including the new first single, "Let Us Begin" (see *Discs This Week*, page 26)—are titled after books of the Bible. Others, like "Mary Magdalene" and "Good Shiva," invoke and involve religious figures.

"This album's not automatically formatable," admits Ndegeocello's manager, Anthony Medina, "but we make no apologies."

Says Ndegeocello, "People might

be turned off because they think it's religious, but I hope they'll take time to listen [to the album] three times and read the lyrics before making their own conclusions."

Retaining "Plantation Lullabies" producer David Gamson, bassist Ndegeocello enlisted saxophonist Joshua Redman, pianist Billy Preston, drummer Oliver Lake, and guitarist Wendy Melvoin, plus Wash Washington and David Fitzrynek.

Much of "Peace Beyond Passion" is a questioning of the world and how she fits in. "Faggot," actually, is a self-critique—she dealing with my own homophobia. Being gay myself, I find I have big problems around gay people, so that I don't fit in. But a lot of gay aesthetic is not fit and don't change white gay males, which I feel alienated from."

Ndegeocello also felt a sense of alienation during her successful but personally unsatisfying European tour for "Plantation Lullabies." The tour caused her to realize she needed

to make some changes before embarking on the recording of "Peace Beyond Passion."

"[Clubs] were filled to the rafters in Paris, and then I'd get on the bus and feel crap," she says. "But I was a totally different person at the time of the first album. I was constantly high, and then I quit taking drugs and wanted to make music to give myself a sense of self-respect and worth so people would love me and see me differently—but then I realized that only I could give myself that I wanted. I became more severely depressed. Kurt Cobain's dying really affected me—I was actually thinking the same thing."

(Continued on next page)



**The Gold Standard.** Members of No Doubt proudly display their gold records for their current Interscope album, "Tragic Kingdom." Shown, from left, are Tim Dummer and Gwen Stefani of No Doubt, Paul Saffner and Rob Kahane of Trauma Records, Tracy Katani of No Doubt, Ted Field of Interscope, and Adrien Young of No Doubt.

## Lollapalooza, Stage Three; Label Executives Land Label Contracts

**LLOLLAPALOOZA, H.O.R.D.E. UPDATE:** Lollapalooza has added a third stage this year, the indie stage, for bands on independent labels. Of course, the name is a bit suspect, since many of the bands are on record companies that are either owned or distributed by major labels. The indie stage lineup for the first half of the tour is Chase, Moonshine, Latefak, and Capsize 7. The second half will feature COWS, Long Fin Killie, Third Ought Six, and Varnaline.

Appearing on the second stage for the first half of the tour will be Girls Against Boys, Ben Folds Five, Cornershop, Satchel, Un Am I, and Beth Hart. The second half will see Soul Cowboy, Spangne, the Melvins, Ruby, Jenny Polonaky, and Low & Sney Orchestra.

As a reminder, the main stage will feature Metallica, Soundgarden, Rancid, the Ramones, Screaming Trees, and Psychotic.

A list of acts has signed on for selected dates on the H.O.R.D.E. tour, including King Crimson, Nil Lara, and Super 8.

**T HE CHOSEN FEW:** Tens of folks in the music industry play in bands, but few actually land label contracts. However, Ken Weinstein, director of publicity at Atlantic Records, and his band, You And What Army, have just released their debut, "Kindsa Wanna," on Big Bad Records, while Luke Wood, a marketing exec at Geffen Records, and his outfit, Sammy, have just come out with their Geffen debut, "Tales of Great Neck High."

"Ella Wanna" careers wildly around pop corners at high speed, grabbing at sign posts from past pop greats and delivering such quirky, tasty treats as "Scar" and "Better Living Through Chemistry." Weinstein provides vocals and runs the band, while the band's obvious influence, the Velvet Underground, is and denser and angrier, tougher to wade through than you And What Army Wood plays guitar and bass and sings backup.

**CELEBRATIONS:** Green Lantern Records will hold a 20th-anniversary bash on New York's Bottom Line nightclub May 25. Sponsored by local station WFUV and hosted by the hitmate of N.Y.U.'s "The Doublet And Shamrock," the evening will feature performances by Patrick Street, the House Band, Andy M. Stewart, and Martin Hayes. The anniversary will also be marked by a four-CD deluxe retrospective to be released in July... A benefit will be held for God's Love We Deliver, a favorite charity of David Geffen, on Monday (13) at Sullivan's in

New York. Among the hosts will be Sullivan's co-owner and David Letterman band leader Paul Shaffer and Mercury Records president/CEO Danny Goldberg.

**STUFF:** Tim Pnky has written six songs and the score for the new Edward Burns movie, "Silk's The One." Among the new tunes for the summer flick is a song called "Angel Dream"... Cary Simon has signed a children's book deal with Simon & Schuster; the publishing firm has father co-founded in 1993. Oddly enough, Cary was previously with competitor Doubleday Books, where she was edited by Jacqueline Kennedy Onassis. Simon's book, "Midnight Farm," will come out in June 1997... Capitol Records has created a tour-marketing and artist-development division that will operate through the marketing department. The division will be overseen by newly hired director of marketing Trippe Dufina, who will report to VP of marketing Rob Gordon.

Prior to heading out on the H.O.R.D.E. tour, Rusted Root will wrap up the recording of its second Mercury album, which is produced by Jerry Harrison... Sonic Youth, Cypress Hill, Pat Metheny, and Smashing Pumpkins are among the acts whose cartoon likenesses will appear on the Sunday (19) finale of "The Simpsons." The episode has been dubbed "Homerpalooza."

**CATCHING UP.** Although it has been rammed for weeks, Mercury has officially announced its joint venture with Nashville-based Capricorn Records. Capricorn previously was distributed by RED and, before that, WEA. The first releases to funnel through the Mercury/RED pipeline are albums from Syd Straw (Mercury), March 30), the Fiji Mariners, and the Ugly Americans, a band whose Giant debut never came out last year and who has now inked with Capricorn... A few weeks ago, we referred to Christopher Franke as a current member of Tangerine Dream; in reality, Franke is no longer with the group.

**ON THE ROAD.** Yvonne Kravner will tour with the Supersuckers until the end of the month... The Fabulous Thunderbirds will tour Europe before returning to the States to kick off the Barn Burner tour with Buddy Guy and Joe Cocker... Radinhead has been tagged by Alanis Morissette to open her August stadium-date tour in the U.S. Her team is on a club tour in support of its Universal Records debut, "Local"... Alejandro Escovedo is on tour through June.

## Cher Charges Approach For Her 'Man's World' On Reprise

■ BY JIM BESSMAN

**NEW YORK**—There's one problem Reprise Records doesn't have regarding Cher's label debut, "It's A Man's World": introducing her to consumers. "It's Cher!" says Craig Kastich, Reprise senior VP of artist development/creative marketing. "Everybody knows her. It just comes down to making her record work in the marketplace."

"It's A Man's World," which comes out domestically June 25, is Cher's first solo album since her 1991 Geffen outing "Love Hurts"; the record, which she readily tested successfully in the U.K., a traditional arena field for Cher. There, the album's opening release spawned two top 10 singles: a cover of Marc Cohn's "Walking In Memphis" and "One By One," which she wrote for her Anthony Griffiths.

For Cher, the album was a chance to break from her past records and challenge herself. "I'm not, she says, "was me experimenting with me. I didn't want to sound like I've always sounded on records, because I'm kind of bored with my own sound. I'll sing 'If I Could Turn Back Time.' I like, but on a lot of albums, I think I'm kind of puffy." The problem with having a record that sounds like it's if you like it, great, but if not, people can't stand [your album], and you're blown out of the water after the first three

songs." Cher tried to make her voice sound different on "It's A Man's World." "I worked really hard to have more control and not use my vibrato and other things I didn't like about my voice," she says. "It's still me—you know it's me, and there's no getting around it. But on some songs, like 'One By One' and 'The Gambler,' you don't know it's me." Right as she's cutting back the vibrato, Cher exerts over hitting higher registers and "just singing straight, which I could never do."

"One by One" is the first U.S. single, which will be the first U.S. single. The song is already getting major play at clubs, thanks to Junior Vegas's import single remix. Kastich notes that radio station WKUT New York has since picked up on it and that Reprise, which has sent 12-ounce of "One by One" to radio clubs, will provide promo to other dance-leaning top 40 formats as well.

On Tuesday (14), the label will target "One by One" to 45 clubs, and the album CD, jazz, and the top 40's rhythm-crossover stations with a promotional CD pairing the album version of "One by One" with a radio edit featuring Cher's friend Melle Mel. A commercial CD-30 has four "bonus mixes, the Mel mix, and 'I Wouldn't Treat A Dog (The Way You Treated Me)," which is on the album in the U.K. but not in the U.S.

The commercial CD/cassette singles have two versions of "One by One" and "I Wouldn't Treat A Dog (The Way You Treated Me)." The latter is something for everyone," says Kastich.

The domestic album version, as

(Continued on page 15)



by Melinda Newman

# Pete Dinklage Finds A Permanent Band

## American Recording's Singer/Songwriter Assembles Sinners

■ BY DOUGLAS REECE

LOS ANGELES—On "Find A Doer," Pete Dinklage's second album for American Recording, released on June 25, the Seattle-based singer/songwriter has found new confidence and comfort level.

Dinklage says such ease came from working with producer Brendan O'Brien (Pearl Jam, Stone Temple Pilots) for the second time, touring, and having a set band contributed to a more assured and relaxed approach during recording.

"It felt different, having already been around the block one before," Dinklage says. "I felt more comfortable in my skin, and having toured for a year and a half definitely helps you find new life experiences to draw on for songs."

The album, credited to Pete Dinklage & the Sinners, confirms that he now has a permanent band. In the lineup are guitarist Peter Stroud, bassist Dave Hall, drummer Dan McCarrroll, and keyboardist Elaine Duvall. Sumners, who sang background



vocals on Dinklage's last album, "Nektie Secood." Dinklage says, "With the last record, there was this impression of me as a sort of roaming singer/songwriter troubadour, which was true in a sense. I was searching for a root band, and now, with the Sinners, I have that."

"People listening to the new record will get the sense that there's far more to focus on now than just me as the singer/songwriter," he

adds. "A lot of the reasons this album will work, if it indeed does work, is due to the strengths of all five of us."

For Dinklage, which was recorded in Atlanta, Dink also enlisted the help of session horn players and a gospel pianist, the Rev. Oliver Wells.

"It was fun for me to experience the session-cut sort of thing and have these consummate professionals come in. It made me feel like what I was doing was somehow more professional or legitimate," quips Dink, whose songs are published by EMI Music.

According to Peter Rush, product manager at Warner Bros.—which is working with American on the project—the addition of the Sinners will change the focus of the marketing plan for Dink.

"In the most immediate sense, I think just crediting the album to the band as a whole and putting more emphasis on the act for their first video shows how we are going to be shifting the imagination of what [Pete] is working full time with the band and the band is a big part of what he is all about right now."

The clip Rush refers to will be the album's first single, "We're Here." It will be directed by Marty Atkins, who leased the Tom Petty clip "You Wreck Me." Dink was introduced to Atkins while opening for Petty during his "Wildflowers" tour.

Rush says "Mr. Jade" will be released to triple-A, mainstream rock, and modern rock stations May 28. He says "Mr. Jade" is a crossover single because of its aggressive sound and the labels' desire to place more emphasis on mainstream rock radio.

On the new album, Dink revisits the familiar folk/country rock territory explored in "Nektie Secood" but increases the tempo and beat on several tracks.

Rush says Dink will be promoted to radio as a crossover artist. "I think Pete is made for radio right now. There's no doubt that a number of bands, Hototie & the Doves if being in the forefront, have revitalized the broad-based, accessible artist. I think Pete's a great, contemporary singer/songwriter whose music is very immediately accessible."

Modern rock WOXY Cincinnati music director Doris Fyffe is confident the new album will find an audience. "I consider Pete Dinklage a better representation of the softer-sounding roots-rock type of musician than many artists," Fyffe says. "He's a great singer/songwriter and the music of what I think [the album] will probably do well."

For Dink, a return to softer rock comes after years of being overlooked by label executives seeking more aggressive-sounding acts. "Having cut my teeth in the Seattle club scene when just about every band in town got a record of that type, I'm not all that shy about being popular, and I have a hard time putting anybody in a category," he says. "But, yeah, I see a lot more club tour." He says he had rock beginning to reach people.

(Continued on page 31)

# Epic's Screaming Trees Remain Evergreen On 'Dust'

■ BY BRADLEY BAMBARGER

NEW YORK—After a troubled four-year absence, Screaming Trees make a robust return with "Dust," a characteristically artful offering of metallic psychedelia and Doanorian introspection.

Due June 25 from Epic, "Dust" may be the first album to realize the commercial potential of the seminal Seattle band. Although Screaming Trees' last album, "Sweet Oblivion," was one of the best records to come out of the Northwest, its sales fell short of those of the group's more illustrious brethren.

Issued in 1992, "Sweet Oblivion" was a grand leap in sound and vision from Screaming Trees' fine first Epic album, "Live Through This," and their strong '80s releases

on SST and Sub Pop. But, released before the proliferation of commercial alternative radio, the art of "Sweet Oblivion" wasn't matched

by its commerce. The album has sold 210,000 copies, according to SoundScan. The band's most extensive exposure came from the inclusion of the album track "Nearly Lost You" on the platinum-plus "Singles" soundtrack.

This time, Screaming Trees have the advantage of promoting their new album as part of this year's Lollapalooza lineup, playing on a bill that includes Soundgarden and (Continued on page 31)



SCREAMING TREES

# ME SHELL SEES 'PEACE BEYOND PASSION'

(Continued from preceding page)

"So this album came out of confusion. I wanted and needed to find a reason to live and react. I love music and joy-making, and that's what brings me out—not all the narcissistic stuff that accompanies it, like fame and money. So I hope that people will find the growth, maturity, and lyrically—and personally."

Medina also hopes listeners will be open-minded, especially regarding "Leviticus: Faggot," which goes to R3 and top 40 rhythmic-crossover radio formats May 21.

"Whether or not people agree with it, it won't go unnoticed," says Medina, noting that the single "cesses a lot of boundaries" in dealing with tolerance of people's differences. "To come out with a record like this may be controversial, but when we played it at key major-market radio programmers, they said they loved it. It's in the groove and says something, and it's time our station started playing this message on the air. If you love it, we have great confidence, but are following our instincts and hope that radio now follows through."

To this end, Medina notes, no less than Maverick co-CEO Freddy DeMann has hit the road to personally lead the effort behind "Peace Beyond Passion."

"He's acting like the promo man he was in Elektra so many years ago and completely enjoying it," says Medina. "It's like I sent a national promo man out to D.C., New York, Atlanta, and Chicago, hitting the branches, radio stations, and video outlets. It's the level of dedication to the record that we're really looking for, and he's getting instant and very positive feedback from Me Shell's topical social commentary songs."

DeMann personally took the single to San Francisco powerhouse KMET. "We said, 'Listen, this is what we want to get out there. Would you play a record named 'Faggot'?" they said. "Fellas, this is San Francisco!

Are you crazy?" DeMann says.

But while DeMann anticipates success with R&B programmers who embraced Nigro's early on, his objective now is more multifaceted airplay. "We never really went the alternative route on the first album, and in retrospect, I think we should have tried to get every color in the rainbow," he says. "So this time we've hired street teams for both alternative and urban and across the board to get awareness of the artist and the album. We want shows like [MTV's] "120 Minutes" or maybe have her guest-hosting on MTV and expose her to a new audience." He eve wants beauty backers to play the record, so it's a very exciting project for us."

Furthering the multifaceted promotion, Maverick shipped an album sampler featuring the single and album tracks "God Shiva" and "The Way" to college, triple-A, R&B, pop, jazz/A&J, jazz, and hip-hop formats last week. "With a variety like this, we may not get 100% on every format, but, hey, but our various pockets will take a chance—both trade and consumer," says Medina. He adds that these Nigro devotees fans "who understand a variety of different lifestyles and her musical edge will be pleased."

Other promotional activities, DeMann reports, include a "very aggressive" retail campaign, with stickers and snipes, initially aimed at 10 major markets. A video for "Leviticus: Faggot" was shot May 2 by director Kevin Bray.

DeMann adds that Nigro/Geffe, who is booked by the Creative Artists Agency, will commence a 10- to 12-city club tour two weeks ahead of the album's street date. "I just got back from Europe and played the album for our companies there, and they all went nuclear and are sending long-lead [through press] to the [domestic] market."

Nigro/Geffe is also appearing on the upcoming H.O.R.D.E. tour.

# amusement

business

BUCKET

TOP 10 CONCERT CROSSES

ARTIST/SHOW	Venue	Starts	Area Ticket Price/Est.	Attendance Capacity	Producer
MIKE STYMAK GARY PIRRO	Ampex Arena Anaheim, Calif.	May 2-5	\$22/36 \$11/20	16,000 16,000	David Carpenter
BOB STRYDOM	General Motors Plaza Northridge, Calif.	April 15	\$18/17 \$21.15 Cash/ all \$12.95	19,000 seated	MCA Concerts Gen. Co.
BOB SEILER BOB PAPP	Shelton Center Birmingham, Ala.	April 27	\$44/38 \$15/25	12,000 12,224	Cotton Bowl
BARBARA BROOKS	Rocking Catfish Arizona State Univ. Tempe, Ariz.	April 27-28	\$42/24 \$11/10	26,418 free seated	CBS Prods.
BOB SEILER MADONNA	MGM Grand Las Vegas, Nev.	April 28	\$40/120 \$15/25	18,000 18,510	Fly Concert Co.
BIG D THE DILLONS NO SUBS	Bobcats Northwestern Evanston, Ill.	May 6-7	\$42/44 \$12/14	16,700 free seated	Fly Concert Co.
JOE STRYMAK	Cumtara Arches Southwest Cajon, Minn.	April 17	\$46/20 \$21.50 Cash/ all \$12.95	16,500 17,000	MCA Concerts Gen. Co.
MIKE STYMAK MIKE PAPP	Centennial in Minutes by Riverside Minn.	April 21	\$18/36 \$14/17	12,000 12,000	Theatrical Prods.
MIKE STYMAK	Edmonton Coliseum Edmonton, Alberta	April 13	\$41/17 \$13/14	6,800 11,000	MCA Concerts Gen. Co.
MIKE STYMAK MIKE PAPP MIKE GALE	Aut Center St. Louis, Mo.	April 20	\$34/58 \$17.50/34.50	15,000 15,000	Don Lane Pro Concerts

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# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**MILWAUKEE:** The Mosleys never imagined that "Tobias," a song from their new CD, "Six," would find its way to its namesake, Thelma Assuras from the late-night "ABC World News Now" program. But after a band member's sister mailed "Six" to ABC, the network took notice. ABC sent a crew to Milwaukee to shoot a Mosleys video with live footage and scenes of the insomniac band watching Assuras' show. It was one incident among many in a good year for the Mosleys, local heroes who pack Milwaukee's Linne-mann's club with a Thursday night residency. (The steady fan base bought out the first pressing of their self-titled debut CD last year.) The band recently opened a short stretch of the *Boyz n the City* tour. Its members are diffident about stardom, but the jangly pop-rock trio's bittersweet Beatles-style melodies and interesting lyrics have nevertheless won it some out-of-town fans. The Mosleys have opened for NRIBQ a couple of times and received airplay on WHBK Chicago. And Uge Overhill producer Kramer liked "Six" so much after listening to a promo copy mailed by the band that he took the Mosleys into his New York studio at the end of April to record demos. Contact Mike Frederickson at 414-372-0768.

**WASHINGTON, D.C.:** Diversity is the second thing you notice about *Sorry About Your Daughter*. The first is the band's sense of community, level of maturity, and philanthropic lean. "If you want to be a good leader, you have to learn from one," says SAYD vocalist Glenn Hall, who claims D.C. hardware god Jan Mackaye of Fugazi as his mentor. "One of the best things about the band talking off is what it does for those who come behind us. We want [the band] to reflect positively on the community." Part of that positivism resides in Diesel Boy Records, a label originally started by Hall to release product by SAYD. Since then, Diesel Boy has put out records by other local acts. "Because SAYD is enjoying some success, I've been able to start my own company—one that other bands can use as a stepping-stone. Through Diesel, they can learn the business on this level, then move on," says Hall. *Sorry About Your Daughter* also features guitarist Jeff Aug, drummer Tony McElhee, and bassist Aaron Wurtlieb. Their 1994 release "Aquarium City," produced by renowned D.C. hardcore scenester Don Zientara, has combined domestic and overseas sales just shy of 10,000 units. The follow-up sets, "Face" and "Six Back" (whose title reflects its price, in fine Fugazi fashion), have attained combined sales of nearly 5,000 units in just six months of release. And while the band may count Fugazi, Shudder To Think, and Government Issue among its influences, there is no doubt that it has come up with a sound all its own—and one as disparate as the roster of acts with which SAYD has appeared: Olingo Boingo, Body Count, Too Much Joy, Lenny Kravitz, and Collective Soul. The band has received support from WJDC Washington, D.C., where SAYD placed tunes in the top five, WJFK Washington, D.C., Baltimore, and from college radio from New York to North Carolina. Contact Diesel Boy Records at 301-738-9142.

J. DOTT GILL

**WILMINGTON, N.C.:** The sound of the surf will compete with the sound of music during the Mid-Atlantic Sound, Surf & Skate Symposium, held June 6-8 at the Coastline Convention Center here. The event will feature three days and nights of performances by signed and unsigned acts, seminars, panels, and exhibits, as well as surfing and skateboarding demonstrations and the requisite industry golf tournament. Among those enlisted for panels are Hootie & the Blowfish manager Rusty Harmon, Atlantic Records' Tim Sommer, Evan Lamborg of EMI Publishing, Diane Snyder and Jonathan Love of ASCAP, Kathleen Murphy of Hollywood Records, and Andy Gould and Walter O'Brien of Concrete Management. More than 100 bands are expected to perform in seven local clubs. For more information, call 910-256-1119.

MELINDA NEWMAN

## CHER CHANGES HER APPROACH FOR HER 'MAM'S WORLD' ON REPRISE

(Continued from page 12)

noted, varies slightly from the WEA U.S. disc in terms of track listing and production credits, mainly because producer Sam Ward, who recut the radio-friendly "One By One" for the U.S. album, was brought back to remake three other tracks on the domestic release in order to maintain consistency. Otherwise, the U.S. album retains the producers of its import counterpart: Christopher Neil, Stephen Lipson, Greg Penny, and Trevor Horn.

Also carrying over is the striking cover art, showing Cher from the waist up in a silk slip holding an apple and draped by a banister. The initial CD run will feature a four-color holographic image of Cher on the surface of the disc itself.

Kotich says that a standup is going to retail, along with pre-release die-cut counter cards spelling out Cher's name in multicolored letters with album info beneath. Aggressive retail campaigns, he adds, are rolling out at Musicland, Transworld, Blockbuster, and other chains.

A video is in the works for "One By One," perhaps with involvement from Cher's daughter Chastity Bone. "It's really involved with human rights campaigns," says Kotich, "and the song has a lot to do with accepting and loving each other and overcoming problems one by one." The song, he adds, shows Cher's serious, politically conscious side.

"Another marketing goal is to show the depth of Cher, as an artist and as a person," Kotich continues. The concert is shared by Liz Rosenberg, senior VP of Warner Bros. Records, who is handling Cher's publicity.

"There's so much more to her than her tattoos and hair-conditioner endorsements," says Rosenberg. "When you mention her name, people have an instantaneous reaction, but they often forget that she's had an enormously successful musical career."

Rosenberg, who is fielding interview requests from top publications, says that initial media response to the album has been positive. "The album is more romantic and dreamy than usual, which is a reflection of the songs she has chosen," Rosenberg says.

As for album content, Cher says, "It's kind of a sad record," reflective of her mood during the recording of the project.

"I have two speeds—really sad and kick-ass—but this is a bittersweet kind of album," she continues, noting that it follows a six-year period of relative inactivity—the first time she hasn't worked consistently since she was 16. "I've been doing this for 32 years now," she adds, pointing to her new cover of the Walker Bros' 1966 hit "The Sun Ain't Gonna Shine (Anymore)" as proof. "I was there when it hit the first time. Sonny and I played with them on TV."

Her remake, she notes, came out of her conceit of covering men's songs from a woman's point of view: others on the album include "Walking in Memphis," Don Henley's "Not Enough Love In This World," and James Brown's "It's A Man's Man's World." "I didn't want to go that far and tackle James Brown, but it was [WEA U.K. chief] Bob Dickins' idea, and [Lipson] forced me."

Cher chose Lipson along with several other producers to record tracks for the album because, she says, "I don't like working with just one producer. I like the idea of producers picking songs they like, because that way they do their best job on the songs they pick, whereas if they do the whole album, it seems that they only love their songs, and the rest they just do."

An admitted "show person," Cher anticipates touring behind her new album, pending word on prospective acting/directing work. Her first directorial effort, one part of the upcoming HBO trilogy "If These Walls Could Talk," is about abortion in the U.S.

"It seems like I should have time for both my music and film, but one usually ends up taking the back seat," she says. She has, however, committed to performing at summer radio benefit concerts presented by WJFK Boston, KHKS Dallas, and KISS Los Angeles.

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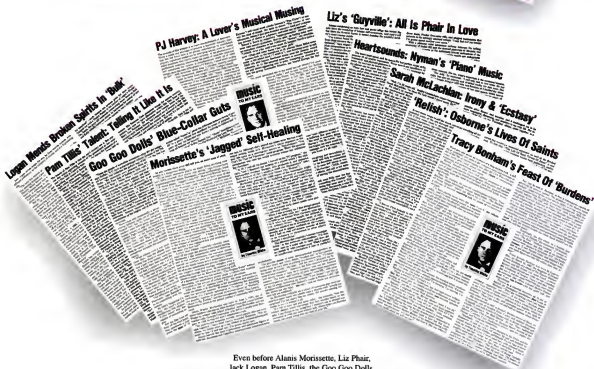
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**Billboard**



Long before critical and commercial attention were showered on rising new acts like Nil Lara, the Verve Pipe and the Nixons, "the BILLBOARD Report" and BILLBOARD's "Continental Drift" column on unsigned acts and regional scenes had nominated these artists for success.



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# BILLBOARD'S HEATSEEKERS ALBUM CHART

WEEK	LAST WEEK	MOVES ON PEARL	ARTIST	COMPILATION FROM A NATIONAL SAMPLE OF RETAIL STORES AND RECORD SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN	TITLE
1	1	0	BOB MOULD RCA 60251 (05/21/91)	*** No. 1 ***	BOB MOULD
2	2	0	GARY NIXON MCA 60251 (05/21/91)		GRINITY NIXON
3	3	0	KENNY MCCREATY COLUMBIA 60251 (05/21/91)		LEBETTER MIGHTS
4	4	0	MASK INK FLEA 60251 (05/21/91)		TEN THOUSAND MILES
5	5	0	JOE MEINHA COLUMBIA 60251 (05/21/91)		GOLDEN HEART
6	6	0	GRAY PINEAPPLE MCA 60251 (05/21/91)		JOE DEE MEINHA
7	7	0	TINA TURNER A&M 60251 (05/21/91)		LOVE TALK
8	8	0	PLANET SHOCK STRICTLY 60251 (05/21/91)		ENERGY + HARMONY
9	9	0	THE VERVE FIVE RCA 60251 (05/21/91)		VILLAINS
10	10	0	DISHMALL MCA 60251 (05/21/91)		PET YOUR FRIENDS
11	11	0	DI KIDOL A&M 60251 (05/21/91)		(LET ME CLEAR MY THROAT)
12	12	0	COUNTRY SINGERS A&M 60251 (05/21/91)		I WILL SURVIVE (OHY I AM WHY)
13	13	0	BANANARAMA CAPITOL 60251 (05/21/91)		ROLLAGE
14	14	0	MAYNELL CRAWFORD A&M 60251 (05/21/91)		MAYNELL CRAWFORD
15	15	0	CASSANDRA WILSON A&M 60251 (05/21/91)		NEW ROOM DAUGHTER
16	16	0	DEBORAH COX MCA 60251 (05/21/91)		DEBORAH COX
17	17	0	BLODY GUY G.E. SMITH AND THE SKI BROS MCA 60251 (05/21/91)		THE REAL DEAL
18	18	0	THE SUBUDUES GOLDWING 60251 (05/21/91)		PROBATIC STRIKE
19	19	0	LEE RAY PARNELL CAPITOL 60251 (05/21/91)		WE ALL GET LUCKY SOMETIMES
20	20	0	LEE BRICKMAN MCA 60251 (05/21/91)		BY HEART
21	21	0	LUSH A&M 60251 (05/21/91)		LOW LIFE
22	22	0	THE REPRESENTERS MCA 60251 (05/21/91)		FIZZY FLUZZY BOB & BUZZY
23	23	0	UNLIMITED MCA 60251 (05/21/91)		HITS UNLIMITED

24	24	0	POINT OF GRACE WARNER 60251 (05/21/91)		THE WHOLE TRUTH
25	25	0	INTOCALIA COLUMBIA 60251 (05/21/91)		LEVEMINE CONTIGO
26	26	0	OLGA TONON WARNER 60251 (05/21/91)		NUEVOS NEGOCIOS
27	27	0	RICOCHET COLUMBIA 60251 (05/21/91)		RICOCHET
28	28	0	ENRIQUE IGLESIAS COLUMBIA 60251 (05/21/91)		ENRIQUE IGLESIAS
29	29	0	BARRICKED LADIES MCA 60251 (05/21/91)		BORN ON A PIRATE SHIP
30	30	0	SON VOLT MCA 60251 (05/21/91)		TRACE
31	31	0	SOUTHERN CULTURE ON THE SKIDS RECORD 60251 (05/21/91)		DRY TRACK DAYS
32	32	0	AINT N' SOUL MCA 60251 (05/21/91)		THOUGHT OF SOUL
33	33	0	MYSTICAL MCA 60251 (05/21/91)		MIND OF MYSTICAL
34	34	0	DAVID LANZ MCA 60251 (05/21/91)		SACRED ROAD
35	35	0	THE WHY STORE MCA 60251 (05/21/91)		THE WHY STORE
36	36	0	GARY CHAPMAN RECORD 60251 (05/21/91)		SHELTER
37	37	0	SKINNY PUPPY RECORD 60251 (05/21/91)		BRAP (BACK AND FORTH VOL. 3 & 4)
38	38	0	BONNY JAMES MCA 60251 (05/21/91)		SEDUCTION
39	39	0	BERAL D'AMORE MCA 60251 (05/21/91)		THINKING ABOUT YOU
40	40	0	JUNIOR BROWN MCA 60251 (05/21/91)		JUNIOR HIGH (EP)
41	41	0	TRU MCA 60251 (05/21/91)		TRUE
42	42	0	V.P. MOUST MCA 60251 (05/21/91)		HELLD
43	43	0	OLIVE ANDERSON & JERRY SEMINAR MCA 60251 (05/21/91)		STANCO
44	44	0	GEOFF HODGSON MCA 60251 (05/21/91)		ATTITUDE ADJUSTMENT
45	45	0	SHENANDOAH MCA 60251 (05/21/91)		NOW AND THEN
46	46	0	RAY BOLZ MCA 60251 (05/21/91)		THE CONCERT OF A LIFETIME
47	47	0	THE AMMORTALS MCA 60251 (05/21/91)		MORTAL KOMBAT THE ALBUM
48	48	0	SMOKIN' ARMADILLOS MCA 60251 (05/21/91)		SMOKIN' ARMADILLOS

# POPULAR UPSTAIRS

BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY CAROL BORZILLO

**MOVING FORWARD:** The Forward label is seeing some healthy results from the second phase of its marketing campaign for John Wesley Harding's "New Deal," released in February on the Rhino imprint for new artists.



**Sisterly Love.** Singer-songwriter Kate Jacobs has earned her recording song "A Sista" from her "Sista" EP into a children's book, "A Sista's Wish." Her BarNone album is due May 21. Hyperion released the book in April. Jacobs will promote the book and EP during her summer tour, which includes book signings and acoustic sets at the Barnes & Noble in Paramus, N.J., May 22 and in New York June 22.

Since the campaign began in early April, coinciding with Harding's opening slot on the current tour of the Band, album sales have remained steady, while triple-A airplay has picked up. According to SoundScan, the album has sold more than 5,000 units.

The campaign entails the release of a double-album EP—song "Other People's Fail-

ure," the servicing of the title track to radio, and a new video for the album track "Capit And In-Oh." (This video is being produced by John Wesley Harding's "New Deal" because the "Capit" clip was already in the can.)

"Other People's Failure," which is also the album, is the second single from the set and follows a good run at public radio and triple-A with "Kiss Me Miss Liberty."

"We wanted to save our money for the second single and its marketing," says Jim Neil, senior developer of promotion at Forward/Rhino. "This way, we can get feedback from [the forward] for the second single, which we are expected would be this one anyway."

The EP, which is sold only at shows and via Harding's fan club, also features three outtakes from the album and a live version of "When The Bees Hit America," which was recorded at KESCA Los Angeles.

The song had been a staple of Harding's live shows and was on the Sire sampler "Just Say Da." "We did it as a gift for his loyal fan base," says Neil. "John Wesley Harding's 'New Deal' is also being sold during the Band dates, which wrap up May 28, with the help of local stations' vinyl outlets." A few weeks after the Band



## REGIONAL HEATSEEKERS #1's



## THE REGIONAL ROUNDUP

Highlighting top-10 lists of best-selling titles by new & developing artists.

- BEST WEST NORTH CENTRAL**
  - 1. Bala Fleck & the Fleckions, *Handy Work*
  - 2. Rusty Nip & Nudy, *The Surfmen*
  - 3. Marmalade, *Marmalade*
  - 4. John King Sings, *John King Sings*
  - 5. The Nerve Pipe, *Nerve*
  - 6. The Nerve Pipe, *Nerve*
  - 7. The Nerve Pipe, *Nerve*
  - 8. The Nerve Pipe, *Nerve*
  - 9. The Nerve Pipe, *Nerve*
  - 10. The Nerve Pipe, *Nerve*
- BEST MIDWEST**
  - 1. Marmalade, *Marmalade*
  - 2. Marmalade, *Marmalade*
  - 3. Marmalade, *Marmalade*
  - 4. Marmalade, *Marmalade*
  - 5. Marmalade, *Marmalade*
  - 6. Marmalade, *Marmalade*
  - 7. Marmalade, *Marmalade*
  - 8. Marmalade, *Marmalade*
  - 9. Marmalade, *Marmalade*
  - 10. Marmalade, *Marmalade*
- BEST SOUTH ALABAMA**
  - 1. DJ Jack, *Let Me Clear My Throat*
  - 2. DJ Jack, *Let Me Clear My Throat*
  - 3. DJ Jack, *Let Me Clear My Throat*
  - 4. DJ Jack, *Let Me Clear My Throat*
  - 5. DJ Jack, *Let Me Clear My Throat*
  - 6. DJ Jack, *Let Me Clear My Throat*
  - 7. DJ Jack, *Let Me Clear My Throat*
  - 8. DJ Jack, *Let Me Clear My Throat*
  - 9. DJ Jack, *Let Me Clear My Throat*
  - 10. DJ Jack, *Let Me Clear My Throat*
- BEST SOUTH CENTRAL**
  - 1. Intocambia, *Levamine Contigo*
  - 2. Intocambia, *Levamine Contigo*
  - 3. Intocambia, *Levamine Contigo*
  - 4. Intocambia, *Levamine Contigo*
  - 5. Intocambia, *Levamine Contigo*
  - 6. Intocambia, *Levamine Contigo*
  - 7. Intocambia, *Levamine Contigo*
  - 8. Intocambia, *Levamine Contigo*
  - 9. Intocambia, *Levamine Contigo*
  - 10. Intocambia, *Levamine Contigo*

tour ends, Harding will head out on the Furber Festival, affectionately referred to as "Dead-palooza." The tour, which runs June 20-Aug. 1, is being put on by the Grateful Dead and Metropolitan Entertainment and features Ratdog (Bob Weir, Rob Wasserman, Matthew Kelly, Jay Lane, and Johnnie Johnson), Mickey Hart's Mystery Box with Bruce Hornsby, Lou Llobad, and Hot Tuna.

Harding will be making the rounds at radio along the way and will again sell his records on-site. An upcoming broadcast on KESCA is being discussed as well, according to Neil.

"We're not going to give up," Neil adds. "I see a lot of major deal the ball on a lot of bands. We take our own artists one at a time and take custom care of them."

**SEEKING RED:** Lady Red is heating up with her self-titled debut on New Orleans-based Hi-Power, formerly known as Stepping on Tone. For the week ending Saturday (11), the set is No. 62 on Top 600 Albums and No. 10 in the South Central Regional Roundup.

"Smokin' Them Trees." Hi-Powered's Chibi Johnson says the action on Lady Red is attracting major-label interest from A&M, EMI, and Atlantic.

Lady Red will perform club dates and radio shows in the Southwest this summer.

**IT'S TIME:** Canada's Rankins take over the U.S. small screen with numerous TV appearances in support of their latest Guardian set, "Endless



**Divine Dittles.** Gosh Chik heads out with duds Thursday (16) through mid-June, including a stop at modern rock WOLFS Channel's Buzzfeed Saturday (18). The band's *Owens/Warner Bros. debut*, "Aluminum," streams Tuesday (19). "Need" will open the Monday (13) episode of "Melrose Place," while the non-album track "If I Tough Puck" is in an upcoming movie about Johnny Thunders called "The Day."

**Season's.** The band appeared on "TNN's 'Williams Season' May 6 and 7 and on "CBS Sunday Morning" Sunday (12) and "Good Morning America's Friday (15). The band sets its first sell-out U.S. tour May 19.

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# Confab Covers Urban Industry Issues

## Info, Advice Dispensed At Super Summit X

BY J.R. REYNOLDS

NASHVILLE—Independent urban retail's growing music presence, the continuing plight of black executives, and R&B radio's role in breaking non-traditional black acts were key issues discussed at Impact's Super Summit X.

Held May 1-2 at the Opryland Hotel here, Super Summit X boasted its greatest attendance ever—more than 1,000 people, according to Super Summit conference producer/CEO Jules Malmain.

Despite occasional grumbles concerning the long distances between guest rooms and meeting rooms at the hotel, conferencegoers agreed that Super Summit X was one of the industry's best sources for gathering news and information.

"We never set our sights on being the biggest conference," Malmain said. "We just wanted to be the convention that offered attendees the most quality and substance."

According to Malmain, retail attendance was an all-time high, although an exact number was not available at press time. "We started working with the distribution companies about four years ago to help us in that regard, because we felt that retail's presence was key to rounding out this conference," he says.

The number of collective-bargaining cartels was in growth, although attention was given specifically over the last few years, and while various regional coalitions have identified common concerns, the organizations are not

without growing pains. "We have [store owners] who want to join but are unable to because of the problem of growing too large too fast," says George Daniels, owner of Chicago-based George's Music Store.

Daniels said that breaking new product, pricing, and developing closer relationships with one-stop are among the central issues of concern for such coalitions as Chicago's 25-member United Music Retailers.

In addition to general music-business issues, relations addressed other topics. Lorraine Murphy, owner of Parkchester, N.Y.-based L.R.M. Records & Tapes, says, "One of the things we're looking at is a common vehicle for continuing education in the form of doing business. We're also looking at different employee benefits, such as health-insurance opportunities, that we might be able to provide through our coalition." Murphy is founder of the New York Metropolitan Independent Retailers Assn.

Some retailers said the time has come for labels to abandon marketing campaigns at a national level.

"Regionalization of music efforts is the best way for labels to go when marketing product," said David Dickerson, head of the 17-store Mid-Atlantic Retail Coalition in Washington, D.C. "They don't seem to understand that consumer tastes really do differ from region to region," he says.

Dickerson cites the East Coast vs. West Coast rap music rivalry as an example of in-fighting that should not even be an issue. "There are different all around the country," he says. "In D.C., the kids are very inflected about jazz, so a lot of hip-hop just doesn't work here."

Many label executives attending the conference shared a common concern regarding their struggle to maintain viability in the ever-changing business landscape. "There has to be a closer relationship between veteran executives and their younger counterparts," says Atlanta-based entertainment attorney Vernon Slaughter.

His former label executive shared similar sentiments during a panel hosted by Sista Friends, a coalition of African-Americans founded by women in the entertainment industry. Titled "You're Not Really In The Club Business If You Don't Be a Fird," the meeting explored issues surrounding the business' unstable employment environment.

The seminar was hosted by psychologist/motivational speaker Robin Smith and featured Super Summit event coordinator Cynthia Bader, artist manager Iri Perkins, and Slaughter as panelists.

Slaughter said he was encouraged by the many young and old executives but added that more needs to be done to strengthen black music's business infrastructure.

"[Former executive] Jody Anderson warning with Jerome Dupri's So So Def and former Motown CEO Jheri Budy doing some things with Dallas Austin at Kowly are moves that will do this business some good, because it [combines] creative enthusiasm with tested wisdom," said Slaughter.

Atlantic marketing and promotion senior VP Parisi Eley said black executives will move upward by acquiring as many transferable skills as possible. "Cross-training is the key to progressing in any business environment," he said. "Many of us need to take greater advantage of opportunities within and outside of the major-label system."

During a question-and-answer session with ARIA president Clio Davis—who was honored with Impact's lifetime achievement award—the profile executive blamed a shortage of winning records as the reason for black music departmental downsizing.

"It's the record of sales not producing hits," he told a capacity audience. "We're looking for more creative R&B radio for being too conservative

when programming songs by non-traditional sounding R&B acts."

Eley was among the many conferencegoers who were concerned about how to effectively market the growing number of rhythm alternative acts, such as those from new street labels. "We'd love to get him on [R&B] radio and plan to hit colleges hard, along with participation in various community events," said Eley.

Impact's 1997 Super Summit XI conference will be held April 16-20 at the Fontainebleau Hilton Hotel and Resort in Miami Beach, Fla.



Whoa? So So Def rap act WhoDin' takes a break in the studio with producer Jerome Dupri during work on "Bio." The act's sixth album, which is scheduled for release July 23. Standing, from left, are WhoDin's Aali and Ecstasy. Seated, from left, are Dupri president/CEO Dupri and Aali and WhoDin's Grandmaster Dee.

# Super Summit X Lives Up To Its Name; NAACP Honors Quincy Jones, Clarence Avant

A SUPER SUMMIT: Impact's Super Summit X was one of the most interesting and well-attended R&B music events of the year. Held in Nashville, the capitol of country music, the convention site was about the only thing that anyone complained about—it was just too big. But that didn't stop people from finding one another. Actually, it was kinda a pleasure to wander through the place, run into a familiar face, and strike up a conversation. And it was just that scenario that led to one of the most stimulating dialogs I've witnessed in quite a while.

Sometime after 1 a.m., while coaxing my tired dogs back from a Motown-hosted "PGB Zone" evening (which turned out the joint with performances by Johnny Gill, Norman Brown, Ladae, and Norman Brown), I ran into a trio of label execs kicking it under the hotel's moonlight.

After several minutes of obligatory banter and god-matured bell-breaking, the conversation turned to the business of music. The initial tone of the conversation was relaxed and introspective; but as subjects of increasing seriousness emerged, so did the heightened cerebral throb of this quorum.

The focused intensity of this discussion led to a couple of key points: the need to establish and maintain key self-empowering music-industry businesses, such as truly independent record companies and distribution systems, and the need to help black radio hold the line against the growing duopoly phenomenon, which, say independent R&B station owners, is driving black radio into the ground.

Perhaps the most important issue addressed—how black executives must communicate with one another more effectively in order to retard erosion of their veteran ranks—was the subject of microcosmic examination. Several important points were agreed upon during the impromptu, yet focused meeting, which swelled from four to nearly two-dozen participants during my 90-minute stay. It will be interesting to see how much of the seed laid at this early-morn summit will bear fruit on the plains of R&B.

**HISTORICAL PERSPECTIVE:** The annual Living Legends Dinner, which was held May 1 at the Opryland Hotel, got the Super Summit off to a rousingly positive start. Living Legends Foundation chairman Ray Harris and president Jerry Boulding threw a top-flight reception and dinner for the top guns of the industry. The evening honored six historically important figures from the radio, retail, and record industries. Honored from radio were Claude A. "B.B." Davis and

Eddie O'Jay, from the label side were Tom Draper and Warren Lewis, and from retail, Ted Hudson and the late Beverly Taylor, who died as a result of a stroke on April 19—less than two weeks before being honored.

Despite the tragedy, the evening was upbeat, and the various testimonials and acceptance speeches set the tone for the rest of the conference.

Credit New York-based event coordinator Cynthia Bader with making this evening run smoother than silk.

**COMING UP:** During the conference, I sneaked onto a street trolley filled with black radio programmers that traveled to the WEA branch in Nautilus, where Atlantic Records held a miniature listening presentation for debut act the Bronxians.

The trio, comprising sisters of incredible La Fonc vocalist Toni Braxton, sounds great. The act's yet-to-be-titled album is a stirring collection of mostly midtempo R&B tracks that, from the initial pace, should yield at least four singles. "So Many Ways" will be the debut single. Listen for it sometime in June with the long-player to follow.

**JAAM NEXT UP:** R&B folks won't want to miss the International Assn. of African-American Music's confab, set for June 14-16 at the JW Marriott Hotel in Washington, D.C. The conference will celebrate Black Music Month by observing the cultural heritage, legacy, and global impact of African-American music.

In addition, IAAM is mounting an industry-wide campaign to encourage the community to register to vote in upcoming elections.

Unlike most music confabs, IAAM's conference has a distinct creative slant to its meetings and presentations, which truly benefits artists, A&R execs, producers, and songwriters. There are, of course, learning and networking opportunities for folks from other sectors of the business, but by and large, this conference is perfect for those with a flair for the artistic.

**Q AND AVANT HONORED:** Prolific entertainer/businessman Quincy Jones and Motown chairman Clarence Avant will be honored during the NAACP Legal Defense and Education Fund during a gala to be held Thursday (16) at the Washington Hilton in Washington, D.C. Avant and Jones will each receive the Thurgood Marshall Lifetime Achievement Award, the organization's most prestigious honor. The only other time the award has been extended was in 1993, when it was presented to veteran entertainers Harry Belafonte and Sidney Poitier.

**THE R&B SECTION**

**TWO FOR TWO:** Bone Thugs-N-Harmony grab a second week at No. 1 on the Hot R&B Singles chart. "The Crossroads" (Ruffhouse/Relativity) exceeded its already-impressive debut at No. 1 with further sales gains that have doubled the gap between the song and No. 2 title, SWV's "You're the One" (BCA). This is one of the fastest-selling singles on the R&B genre since the period, which Billboard has used since the start of the 1960 chart. The single's sales grew 9% over its first-week tally, leaving the title at No. 1 on Hot R&B Single Sales.

**LEAPS AND BOUNDS:** "Touch Me, Tase Me" as Case Featuring Foxy Brown vaults 35-10 on Hot R&B Singles. Last week, the Def Jam/Mercury single debuted a week earlier at a premiere of street-dance videoblog.com, recording 10 airplay at 10 monitored stations, including WJMH Greenville, N.C., KREX Houston, and WQHT New York.

**REMIX RELOAD:** "Get Nancy" by Junior M.A.F.A. Featuring the Notorious B.I.G. rebounds 25-18 on Hot R&B Singles because of a new remix, The Unleash/Jump! Atlantic single's sales improved 60%, good enough for a nine-place jump to No. 25 on Hot R&B Singles Sales. The remix also helped the record record airplay in its 25th chart week, with a 1PS increase in spins and 18-14 move on the Hot R&B Airplay chart. ... **DUNGEON'S "LADY":** DMX had also enjoyed an extended life at radio because of remakes. One is a live version of the song recorded at London's Jazz Club by BBC Radio 1; the other is a street-friendly remix by DJ Premier featuring AZ. "Lady" has spent 21 weeks on Hot R&B Airplay, where it is still No. 4. A remix of the video featuring DJ Premier's version is receiving significant airplay on BET and MTV.

**F.A.C.T.O.R.S.:** The Peggies become the second rap group to top Hot R&B Airplay, with "Killing Me Softly" (The first rap group to accomplish this feat was Arrested Development with "People Everyday" (Chrysalis USA), which held at No. 1 for four weeks in 1992. "Killing Me Softly" is No. 1 in 12 monitored stations).

**CHICA-GO:** Chicago West Side's Crucial Conflict has broken into Hot R&B Singles Sales with "Hay" (Palladium Universal) at No. 24, while making 48-41 on Hot R&B Singles. More than half of the song's sales came from Chicago, as demonstrated by Windy City indie stalwart George's Music Room, which reports "Hay" as its top seller. WEJM Chicago assistant PD manager director Jay Alan says that the station's mix-show DJ, Pink House, first played the track at night and that within two days, it was the most requested song at the station. WEJM now gives the song 30 spins last week.

**TREAS AMONG:** Combine a marachi horn riff with hip-hop beats and a spangly rap and you'll get Delightful Habits' "Thru Dilemmas" (PMP/Loud). The single moves 70-45 on Hot R&B Singles, although it is receiving limited R&B airplay. It is, however, performing at radio stations prominently on three West Coast mix-tapes by DJ Ty, DJ Alphabet, and DJ Blade that are circulating. "Thru Dilemmas" is active at 17 rhythmic-crossover stations. A salsa remix is being serviced to select markets.

**MORE STORES:** Since the first of the year, 25 stores have been added to SoundScan's R&B and more store panel, including 12 gospel specialists that are equipped with point-of-sale systems by Central South Music Sales and interested labels. More independent and chain outlets will be added.

**BUBBLING UNDER HOT R&B SINGLES**

WEEKS ON CHART	WEEKS TO DATE	TITLE (ARTIST/RECORDING LABEL)	WEEKS ON CHART	WEEKS TO DATE	TITLE (ARTIST/RECORDING LABEL)
3	3	YOU AND YOU AND YOU (FRANKIE CHLASH/REPUBLIC/ALTERNATIVE)	14	7	4 PINK (KILLER BEATS/REPUBLIC)
2	1	BECAUSE YOU LOVED ME (FRANKIE CHLASH/REPUBLIC/ALTERNATIVE)	15	14	WASSUP WASSUP (KILLER BEATS/REPUBLIC)
3	1	WHERE YOU ARE (FRANKIE CHLASH/REPUBLIC/ALTERNATIVE)	18	10	LA FAMILIA (KILLER BEATS/REPUBLIC)
4	1	I WISH (THE BARBARO BROS./JIVE)	17	9	NO COMPLEX (DUB 13/AMERICAN WARRIOR BROS.)
4	1	SUMMER SANDALS (MELISSA ETHERIDGE)	18	12	BARNEYS OFFENSE (KILLER BEATS/REPUBLIC)
4	2	SOUTHERN SKIN (THE J. B. HOODS/REPUBLIC/ALTERNATIVE)	18	21	CRIME SCENE (KILLER BEATS/REPUBLIC)
4	2	MAJIN SOSU CHENKENSSEKI (THE BALK BROTHERS GROUP)	26	1	LET GO ANYTHING (L.L. COOPER/REPUBLIC)
5	2	SOME ENCHANTED EVENING (THE BALK BROTHERS GROUP)	21	5	L.I.S. SOMETHING SOMETHING (THE BALK BROTHERS GROUP)
9	12	THUGGAN UP OF (THE BALK BROTHERS GROUP)	22	4	POUNCE SQUARE BOUNTY (THE BALK BROTHERS GROUP)
18	1	FLAME WIT THEE (THE BALK BROTHERS GROUP)	23	5	LET ME BE (THE BALK BROTHERS GROUP)
15	6	DOWN 4 LIFE (THE BALK BROTHERS GROUP)	24	12	CLUCK (THE BALK BROTHERS GROUP)
12	7	THESE ARMS (THE BALK BROTHERS GROUP)	25	1	VERBAL GLOCK (THE BALK BROTHERS GROUP)
10	12	GEORGY PORG (THE BALK BROTHERS GROUP)			

Qualifying entries include the top 25 singles under No. 100 which have not yet charted.

**Family Jazz.** Columbia saxophonist Branford Marsalis, right, teams with his brother Ellis, during a promotional gig at J&R Music World in New York recently. The duo performed songs from their current Columbia release, "Loved Ones."

**EPIC'S SCREAMING TREES REMAIN EVERGREEN ON 'DUST'**

(Continued from page 14)

Metallica. Also key is the fact that Epic staffers are especially excited about the prospects for "Dust," in particular the album's ringing first single, "All I Know."

According to Chris Poppe, Epic senior director of marketing, the entire staff heard the song at Epic's March 15 label meeting in Garden City, N.Y. "Everybody heard the song—assistants, everybody," she says. "And everybody loved it."

"We're not treating 'All I Know' as a setup track either," Poppe adds. "This is going to be a big song. We're even pressing up advance CDs of the new Trees single, though."

**PETE DROGE**

(Continued from page 14)

Both Rauch and Pyffe agree that such Rauch contributed to the soundtracks for the films "Dumb And Dumber" and "Beautiful Girls" have helped keep the artist in listeners' minds and may help break the new album at radio.

Rauch says the labels also hope that success with the new album will boost sales of "Neekie Second," which has sold 62,000 units, according to SoundScan. "I don't think that 'Neekie Second' nearly reached its targeted audience in terms of potential fans," says Rauch. "One of the things with a project like this is... if we have a hit [single], it can bring attention to the back catalog."

However, David Siebel, buyer for the Boston-based retailer Hear Music, speculates that new albums by such mainstream acts as the Dave Matthews Band and Hootie & the Blowfish may distract from "Find A Doe." "Right now is the time for the softer singer/songwriter, but with Dave and Hootie out there with new albums, I don't know how much money people have for somebody else," Siebel says.

People who has opened for Melissa Etheridge, Sheryl Crow, and Petty since the release of his last album, will be back on the road with his new band in support of "Find A Doe." Though dates have not been confirmed, Rauch says Droge will bring a club tour in June that will continue through the summer and go to international markets early in the fall.

Droge, who is managed by Sestler's Curtis Management, is booked through Beverly Hills, Calif.-based agency ECM.

single, just to get it out there."

On June 4, "All I Know" goes to commercial alternative, album rock, and college radio. A videoreel for the song will be sent to MTV and other outlets about at the same time.

WHFS Washington, D.C./Baltimore music director Pat Ferris says he's eagerly anticipating new Screaming Trees music. "Nearly 'Lost You' was such a great single; people really reacted to it," he says. "But even though it did well for us, I don't think that it reached its potential. The song should've been everywhere. This could be a good time for a new Trees single, though."

Poppe says that regardless of the reception for "All I Know," Epic plans to release subsequent singles from "Dust." As a good sign, there was considerable controversy over the choice for the first single, with some staffers feeling that there are other great possibilities on the album, particularly the stellar "Make My Mind," which rivals "Nearly Lost You" as a personally-drenched statement of purpose. It received several votes and is the best bet as a follow-up.

"Dust" retains the dark, dynamic feel of "Sweet Oblivion" while hinting at the shadowy character of Screaming Trees singer Mark Lanegan's intimate Sub Pop solo albums, the excellent "Whiskey For The Holy Ghost" from 1994 and "The Winding Sheet" from '90.

With his dusky baritone, Lanegan has one of the more distinctive voices in rock's best, and "Whiskey For The Holy Ghost" whetted fans' appetites for the Screaming Trees album.

Andy Schneiderkraut, owner of Albums on the Hill in Boulder, Colo., hopes the arrival of "Dust" isn't too late. "Sweet Oblivion" was such a great record, and it did well for us," he says. "But it's been a long time, and memories are short in this business. [Dust] is a nervous record; you never know how people are going to react to it."

The gap between Screaming Trees records wasn't a case of goldbrickin'. A complete follow-up with "Sweet Oblivion" producer Don Fleming had occurred immediately after the band finished touring but was ultimately shelved. The only track from the aborted sessions to see release has been "Darkness, Darkness," an insightful Jesse Colin Young cover that appeared on the

Epic soundtrack to "True Lies."

"We were burned out from the road when we first tried to make the record," Lanegan says. "We're not the kind of guys who can spend that much time together."

With a 12-year history of internal struggle, Screaming Trees—brothers Gary Lee Connor on guitar and Van Connor on bass, and recent addition Brent Martin on drums—are a healthier outfit now, Lanegan says. "Being in a band is a lot like being in a dysfunctional family sometimes. But it's a lot more fun now. We've grown up a little."

"Dust" was produced by George Drakoulis (Black Crowes, Jayhawks), who "helped keep the album to a minimum," Lanegan says. But the lighter mood in the studio didn't keep the band from achieving a goal it always sets for itself. "The record definitely has a mood to it," he says. "That's what you try to do: create a little dreamscape, something that has an evocative character from start to finish."

Looking forward to playing live, Screaming Trees will perform several shows in early June as a warm-up to Lollapalooza, which kicks off later this month. To take advantage of the band's presence during the festival, Sony's eight regional progressive music marketing managers will focus on retail promotions in the four markets. After the band finishes Lollapalooza, it will hit the road for late-summer and fall club dates.

In the U.S., Screaming Trees are booked by ICM/Twin Towers; internationally, the band's tours are coordinated by JTB. The group is managed by PTB. The group is also published by Sony Songs Inc./Rippletick Music/Glowing Eye Music/Solomon Grand Music (BM).

Although Screaming Trees are heavy, they aren't heavy metal, and Metallica is sure to attract a sizable headbanging contingent to Lollapalooza. That, combined with the band's long absence, means it will have to win over a mostly unfamiliar audience. But that pleases Lanegan. "I'd much rather play to people who have never seen us before," he says. "That way you can turn them on to what we're doing, which is the whole point. Plus, it's always fun to see how people react when they first see eyes on us."

WEEK	DATE	RHYTHM	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
1	1	2	THE CROSSROADS	*** No. 1 *** I DON'T WANT TO BE ALONE	1	1
2	2	5	ALWAYS BE MY BABY	◆ BONE THROTTLE/PHAROS I DON'T WANT TO BE ALONE	2	1
3	3	1	YOU'RE THE ONE	◆ SIOU X I DON'T WANT TO BE ALONE	3	1
4	4	1	ALWAYS BE MY BABY	◆ BONE THROTTLE/PHAROS I DON'T WANT TO BE ALONE	4	1
5	5	10	KEEP ON KEEPIN' ON (FROM "SUNSET PARK")	◆ MC LYTE FEAT. ESCAPE I DON'T WANT TO BE ALONE	5	1
6	6	3	DOWN LOW (NOBODY WANTS TO KNOW)	◆ R. KELLY FEAT. RONALD ISLE I DON'T WANT TO BE ALONE	6	1
7	7	9	COUNT ON ME (FROM "WAITING TO EXHALE")	◆ WHITNEY HOUSTON & JAY-Z I DON'T WANT TO BE ALONE	7	1
8	8	5	LADY	◆ CANGILO I DON'T WANT TO BE ALONE	8	1
9	9	3	A THIN LINE BETWEEN LOVE & HATE (FROM "A THIN LINE...")	◆ H. TOWN I DON'T WANT TO BE ALONE	9	1
10	10	2	TEACH ME, TEASE ME (FROM "THE MUTTY PROFESSOR")	◆ JADE FEAT. FOGY BROWN I DON'T WANT TO BE ALONE	10	1
11	11	3	RISIN' UP	◆ TOTAL I DON'T WANT TO BE ALONE	11	1
12	12	9	I WILL SURVIVE	◆ CHANTAY SAVAGE I DON'T WANT TO BE ALONE	12	1
13	NEW	1	GET ON UP	◆ JODECI I DON'T WANT TO BE ALONE	13	1
14	14	8	5 O'CLOCK	◆ MICHAEL I DON'T WANT TO BE ALONE	14	1
15	15	11	WOO HART: GO TOU ALL IN CHECK EVERYTHING REMAINS RAW	◆ BUSTA RHymes I DON'T WANT TO BE ALONE	15	1
16	16	1	DOIN' IT	◆ MONIEF I DON'T WANT TO BE ALONE	16	1
17	17	12	DOIN' IT	◆ LL COOL J I DON'T WANT TO BE ALONE	17	1
18	18	25	GET MONEY	◆ JUNIOR M A.F. LA FEAT. THE NOTORIOUS B.I.G. I DON'T WANT TO BE ALONE	18	1
19	19	21	EVER SINCE YOU WENT AWAY	◆ ARTI IN SOUL I DON'T WANT TO BE ALONE	19	1
20	20	19	RENEE (FROM "DON'T BE A MENACE...")	◆ LOST BOYZ I DON'T WANT TO BE ALONE	20	1
21	21	17	PLEASE DON'T GO	◆ MINA TUNE I DON'T WANT TO BE ALONE	21	1
22	22	6	AINT NOBODY GISSING YOU	◆ FAITH EVANS I DON'T WANT TO BE ALONE	22	1
23	23	14	ONE FOR THE MONEY	◆ HORACE BROWN I DON'T WANT TO BE ALONE	23	1
24	24	15	SITTING UP IN MY ROOM (FROM "WAITING TO EXHALE")	◆ JAY-Z I DON'T WANT TO BE ALONE	24	1
25	25	18	DON'T I WANNA LOSE YOU	◆ LONELI RICHIE I DON'T WANT TO BE ALONE	25	1
26	26	27	LET'S LAZ TOGETHER (FROM "DON'T BE A MENACE...")	◆ THE SLEET BROTHERS I DON'T WANT TO BE ALONE	26	1
27	27	19	CANT HANGUO YOU WANT TO	◆ JOSEFE FEAT. MC LYTE I DON'T WANT TO BE ALONE	27	1
28	28	24	SLAM BANG	◆ JAY-Z FEAT. FOGY BROWN I DON'T WANT TO BE ALONE	28	1
29	29	30	AIN'T NO NIGGAS/D&D PRESIDENTS	◆ JAY-Z FEAT. FOGY BROWN I DON'T WANT TO BE ALONE	29	1
30	30	20	NO GONN GAY (FROM "WAITING TO EXHALE")	◆ MARY J. BLIGE I DON'T WANT TO BE ALONE	30	1
31	31	5	SCARRED	◆ LONE I DON'T WANT TO BE ALONE	31	1
32	32	23	WHO DO U LOVE	◆ DEBORAH COOPER I DON'T WANT TO BE ALONE	32	1
33	33	26	NOBODY KNOWS	◆ THE TONY RICH PROJECT I DON'T WANT TO BE ALONE	33	1
34	34	37	HOUSE KEEPER	◆ MEN OF WIZARD I DON'T WANT TO BE ALONE	34	1
35	35	28	1, 2, 3 (A RUMPIN' NIP)	◆ COLEDO I DON'T WANT TO BE ALONE	35	1
36	36	36	LIVE AND ONE FOR HIP HOP	◆ THIS BRUCE I DON'T WANT TO BE ALONE	36	1
37	37	44	THE WORLD IS A GHETTO	◆ GETO BOYS FEAT. FLAP I DON'T WANT TO BE ALONE	37	1
38	38	49	C'MON N RIDE IT (THE TRUIN)	◆ QUAID CITY DJS I DON'T WANT TO BE ALONE	38	1
39	39	24	NO ONE ELSE	◆ TOTAL I DON'T WANT TO BE ALONE	39	1
40	40	35	BEFORE YOU WALK OUT OF MY LIFE LIKE THIS AND LIKE THAT	◆ MONICA I DON'T WANT TO BE ALONE	40	1
41	41	1	HAY	◆ TRUCIAL COME C I DON'T WANT TO BE ALONE	41	1
42	42	33	NO MORE GAMES	◆ SKIN DEEP FEAT. LVL KM OF JUNIOR M A.F. A. I DON'T WANT TO BE ALONE	42	1
43	43	2	*** Greatest Gainer/Airplay ***	◆ REWER LATTIMORE I DON'T WANT TO BE ALONE	43	1
44	44	45	SHADOWBOXIN'	◆ GENTLESCA FEATURING MC-HOOD MAN I DON'T WANT TO BE ALONE	44	1
45	45	32	STAIRWAY TO HEAVEN	◆ PURE SOUL I DON'T WANT TO BE ALONE	45	1
46	46	53	LET ME CLEAN MY THROAT	◆ DJ J I DON'T WANT TO BE ALONE	46	1
47	47	34	ALL I NEED	◆ JESSE FORTIN I DON'T WANT TO BE ALONE	47	1
48	48	41	WHERE DO U WANT ME TO PUT IT	◆ SOLO I DON'T WANT TO BE ALONE	48	1
49	49	38	SOUL FOOD	◆ GOODIE MOB I DON'T WANT TO BE ALONE	49	1
50	50	NEW	FOREVER MORE	◆ LUFF JONGSONG I DON'T WANT TO BE ALONE	50	1

WEEK	DATE	RHYTHM	ARTIST	TITLE	WEEKS ON CHART	PEAK POSITION
51	51	56	4	I DON'T WANT TO BE ALONE	51	1
52	52	38	15	◆ I CAN'T BE WASTING MY TIME (FROM "DON'T BE A MENACE...")	52	1
53	53	57	5	BRIN' ON	53	1
54	54	01	2	FASTLOVE	54	1
55	55	9	2	◆ ** GREATEST GAINER/SALES ***	55	1
56	56	43	11	IN THE HOOD	56	1
57	57	43	11	◆ HAVIN' I NEVER	57	1
58	58	43	11	◆ MR. ICE CREAM	58	1
59	59	43	11	◆ EVERYDAY & EVERYTHING	59	1
60	60	43	11	◆ HOW DO YOU TELL THE ONE	60	1
61	61	57	11	◆ SCENT OF ATTRACTION	61	1
62	62	67	3	◆ IF HEARD YOU KNOW	62	1
63	63	60	3	◆ JOURNEY	63	1
64	64	60	3	◆ HE'S NOT GOOD ENOUGH	64	1
65	65	59	3	◆ WHY YOU TREAT ME SO BAD	65	1
66	66	58	3	◆ KEEP THE	66	1
67	67	58	3	◆ ENVY/FIREWATER	67	1
68	68	58	3	◆ WHAT YOU GO TO DO	68	1
69	69	58	3	◆ I GIVE IN	69	1
70	70	58	3	◆ WHAT YOU GO TO DO	70	1
71	71	58	3	◆ NASTY GARDEN/WHITE WINGS	71	1
72	72	58	3	◆ GIVE ME THE NIGHT	72	1
73	73	58	3	◆ THE EARTH, THE SUN, THE RAIN	73	1
74	74	58	3	◆ AIN'T NO PLAYA	74	1
75	75	58	3	◆ SCANDALOUS	75	1
76	76	58	3	◆ THE ONE	76	1
77	77	58	3	◆ MUSTERS' THEME	77	1
78	78	58	3	◆ FOR THE LOVE OF YOU	78	1
79	79	58	3	◆ ...TIL THE COPS COME KNOCKIN'	79	1
80	80	58	3	◆ PERFECT MATCH	80	1
81	81	58	3	◆ SPACE AGE	81	1
82	82	58	3	◆ SET U FREE	82	1
83	83	58	3	◆ UNKNOWN/WEHU	83	1
84	84	58	3	◆ FEELS SO GOOD (SHOW ME YOUR LOVE)	84	1
85	85	58	3	◆ CARRIERS OF LOVE	85	1
86	86	58	3	◆ I'LL NEVER STOP LOVING YOU	86	1
87	87	58	3	◆ FUNKIN'...	87	1
88	88	58	3	◆ PO POMP	88	1
89	89	58	3	◆ DOE OR DIE	89	1
90	90	58	3	◆ TRUALLY YOURS	90	1
91	91	58	3	◆ THIS IS REAL	91	1
92	92	58	3	◆ PHYSICAL FUNN	92	1
93	93	58	3	◆ JESUS TO A CHILD	93	1
94	94	58	3	◆ OREGANAL FUNK	94	1
95	95	58	3	◆ FOR REAL	95	1
96	96	58	3	◆ MOTHER'S PRAYER	96	1

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# Hot R&B Airplay

Compilations based on radio stations by airplay only. **Hot Singles** tracks include 100 Hot Airplay stations. **Hot R&B** tracks include 100 Hot R&B stations. **Hot R&B Singles** tracks include 100 Hot R&B stations. **Hot R&B Singles** tracks include 100 Hot R&B stations. **Hot R&B Singles** tracks include 100 Hot R&B stations.

THIS WEEK RANK	TITLE	ARTIST	LAST WEEK RANK
1	*** NO. 1 *** KILLING ME SOFTLY	BRANDY	
2	ALL THE THINGS-A MAN WONT DO (PART 2)	MARKY MARK	
3	BEHIND THE ONE I'M TRYING	MARKY MARK	
4	LAZY	MARKY MARK	
5	ALWAYS BE MY BABY	MARKY MARK	
6	COULD ON MY MIND (PART 1)	MARKY MARK	
7	DOWN LOW (PART 2)	MARKY MARK	
8	GET UP ON THE RIGHT	MARKY MARK	
9	WHY I LOVE YOU SO MUCH	MARKY MARK	
10	WELL BEHAVING YOURSELF	MARKY MARK	
11	THE CROSSROADS ARE HIGH	MARKY MARK	
12	KEEP ON KEEPIN' ON	MARKY MARK	
13	THE ONLY THING BETWEEN LOVE & ME IS YOU	MARKY MARK	
14	SITTING UP IN MY ROOM CRYING	MARKY MARK	
15	TOUCH ME, TALK TO ME	MARKY MARK	
16	EVER SINCE YOU WENT AWAY	MARKY MARK	
17	LET IT GO YOUR WAY	MARKY MARK	
18	LEFT TO THE HONEY MOON	MARKY MARK	
19	LETS GET TOGETHER	MARKY MARK	
20	SO LOULOU	MARKY MARK	
21	CANT KEEP BABY BY MY SIDE	MARKY MARK	
22	READY OR NOT	MARKY MARK	
23	DOWN LOW	MARKY MARK	
24	NOT MARRIA LOSE YOU AGAIN	MARKY MARK	
25	WHY MUST I GET YOU ALL MY CHECKS	MARKY MARK	
26	THEY DON'T CARE ABOUT US	MARKY MARK	
27	AMT NOBODY WANTS ME	MARKY MARK	
28	PLEASE DONT GO	MARKY MARK	
29	BOOM IT	MARKY MARK	
30	NOT GUY CANT	MARKY MARK	
31	RENEE	MARKY MARK	
32	WOMAN KEEPER	MARKY MARK	
33	CANT SAY GOODBYE	MARKY MARK	
34	BEHIND THE ONE I'M TRYING	MARKY MARK	
35	AMT NOBODY WANTS ME	MARKY MARK	

# NOT R&B RECURRENT AIRPLAY

1	TELL ME YOUR SECRET	MARKY MARK
2	SHOVS AS I GET HIGHER	MARKY MARK
3	IF YOU COME BACK HOME	MARKY MARK
4	WHY CAN I REMEMBER YOUR NAME	MARKY MARK
5	CHEAT SWEET SASS	MARKY MARK
6	CHALK (SHOOP SHOOP)	MARKY MARK
7	MY LOVER	MARKY MARK
8	LOVE IS A LIFE	MARKY MARK
9	EVERYONE CHANGES WITH YOU	MARKY MARK
10	CHALK (SHOOP SHOOP)	MARKY MARK
11	WHERE EVER YOU ARE WITH ME	MARKY MARK
12	CANT YOU DANCE	MARKY MARK
13	CHALK (SHOOP SHOOP)	MARKY MARK
14	CHALK (SHOOP SHOOP)	MARKY MARK

THIS WEEK RANK	TITLE	ARTIST	LAST WEEK RANK
1	12.3.4 (PART 1)	MARKY MARK	
2	SOULFUL	MARKY MARK	
3	BEHIND THE ONE I'M TRYING	MARKY MARK	
4	AMT NOBODY WANTS ME	MARKY MARK	
5	BEFORE YOU HOLD ON TO MY HEART	MARKY MARK	
6	BEHIND THE ONE I'M TRYING	MARKY MARK	
7	BEHIND THE ONE I'M TRYING	MARKY MARK	
8	BEHIND THE ONE I'M TRYING	MARKY MARK	
9	BEHIND THE ONE I'M TRYING	MARKY MARK	
10	BEHIND THE ONE I'M TRYING	MARKY MARK	
11	BEHIND THE ONE I'M TRYING	MARKY MARK	
12	BEHIND THE ONE I'M TRYING	MARKY MARK	
13	BEHIND THE ONE I'M TRYING	MARKY MARK	
14	BEHIND THE ONE I'M TRYING	MARKY MARK	
15	BEHIND THE ONE I'M TRYING	MARKY MARK	
16	BEHIND THE ONE I'M TRYING	MARKY MARK	
17	BEHIND THE ONE I'M TRYING	MARKY MARK	
18	BEHIND THE ONE I'M TRYING	MARKY MARK	
19	BEHIND THE ONE I'M TRYING	MARKY MARK	
20	BEHIND THE ONE I'M TRYING	MARKY MARK	

# Hot R&B Singles Sales

Compiled from a national sample of 1,000 stores by SoundScan. **Hot R&B** tracks show highest number of units sold in the week. **Hot R&B Singles** tracks show highest number of units sold in the week.

THIS WEEK RANK	TITLE	ARTIST	LAST WEEK RANK
1	*** NO. 1 *** KILLING ME SOFTLY	BRANDY	
2	ALL THE THINGS-A MAN WONT DO (PART 2)	MARKY MARK	
3	BEHIND THE ONE I'M TRYING	MARKY MARK	
4	LAZY	MARKY MARK	
5	ALWAYS BE MY BABY	MARKY MARK	
6	COULD ON MY MIND (PART 1)	MARKY MARK	
7	DOWN LOW (PART 2)	MARKY MARK	
8	GET UP ON THE RIGHT	MARKY MARK	
9	WHY I LOVE YOU SO MUCH	MARKY MARK	
10	WELL BEHAVING YOURSELF	MARKY MARK	
11	THE CROSSROADS ARE HIGH	MARKY MARK	
12	KEEP ON KEEPIN' ON	MARKY MARK	
13	THE ONLY THING BETWEEN LOVE & ME IS YOU	MARKY MARK	
14	SITTING UP IN MY ROOM CRYING	MARKY MARK	
15	TOUCH ME, TALK TO ME	MARKY MARK	
16	EVER SINCE YOU WENT AWAY	MARKY MARK	
17	LET IT GO YOUR WAY	MARKY MARK	
18	LEFT TO THE HONEY MOON	MARKY MARK	
19	LETS GET TOGETHER	MARKY MARK	
20	SO LOULOU	MARKY MARK	
21	CANT KEEP BABY BY MY SIDE	MARKY MARK	
22	READY OR NOT	MARKY MARK	
23	DOWN LOW	MARKY MARK	
24	NOT MARRIA LOSE YOU AGAIN	MARKY MARK	
25	WHY MUST I GET YOU ALL MY CHECKS	MARKY MARK	
26	THEY DON'T CARE ABOUT US	MARKY MARK	
27	AMT NOBODY WANTS ME	MARKY MARK	
28	PLEASE DONT GO	MARKY MARK	
29	BOOM IT	MARKY MARK	
30	NOT GUY CANT	MARKY MARK	
31	RENEE	MARKY MARK	
32	WOMAN KEEPER	MARKY MARK	
33	CANT SAY GOODBYE	MARKY MARK	
34	BEHIND THE ONE I'M TRYING	MARKY MARK	
35	AMT NOBODY WANTS ME	MARKY MARK	

# NOT R&B RECURRENT SALES

1	TELL ME YOUR SECRET	MARKY MARK
2	SHOVS AS I GET HIGHER	MARKY MARK
3	IF YOU COME BACK HOME	MARKY MARK
4	WHY CAN I REMEMBER YOUR NAME	MARKY MARK
5	CHEAT SWEET SASS	MARKY MARK
6	CHALK (SHOOP SHOOP)	MARKY MARK
7	MY LOVER	MARKY MARK
8	LOVE IS A LIFE	MARKY MARK
9	EVERYONE CHANGES WITH YOU	MARKY MARK
10	CHALK (SHOOP SHOOP)	MARKY MARK
11	WHERE EVER YOU ARE WITH ME	MARKY MARK
12	CANT YOU DANCE	MARKY MARK
13	CHALK (SHOOP SHOOP)	MARKY MARK
14	CHALK (SHOOP SHOOP)	MARKY MARK





# Billboard TOP R&B ALBUMS

FOR WEEK ENDING MAY 18, 1996

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY **SOUNDSCAN**

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	2	11	<b>FUGEEZ</b> ● <b>#1</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> LAME & BANGERS/IMPACT LABELS (IMPACT) (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	THE BEAT101	1
2	1	72	<b>SOUNDTRACK</b> ● <b>PHOENIX UNLEASHED</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> SUNNY (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	SUNNY'S PARK	3
3	—	—	<b>NEW!</b> ● <b>SW</b> ● <b>12</b> ● <b>★ ★ ★ ★</b> SUN (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	NEW BROTHERHOOD	3
4	<b>NEW!</b> ● <b>1</b>	—	<b>CELLY CEL</b> ● <b>★ ★ ★</b> ● <b>HOT SHOT DEBUT</b> ● <b>★ ★ ★ ★</b> KELLY (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	KELLY KALL	4
5	4	2	<b>THE RESURRECTION</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> THE RESURRECTION (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	THE RESURRECTION	1
6	3	—	<b>KIRK FRANKLIN</b> ● <b>THE FAMILY</b> ● <b>★ ★ ★</b> ● <b>GREATEST GAINER</b> ● <b>★ ★ ★ ★</b> WHITMAN (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	WHITMAN (12 96) 50	6
7	5	—	<b>ZFAC</b> ● <b>DEATH FANTASIES</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> ZFAC (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	ALL EYES ON ME	7
8	6	6	<b>BUSTA RHYMES</b> ● <b>ELIZABETH</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> BUSTA RHYMES (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	THE COMING	8
9	<b>NEW!</b> ● <b>1</b>	—	<b>SOUNDTRACK</b> ● <b>NOO TRIBE</b> ● <b>★ ★ ★ ★</b> ORIGINAL GANGSTAS (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	ORIGINAL GANGSTAS	9
10	13	8	<b>R. KELLY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> R. KELLY (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	R. KELLY	10
11	9	7	<b>SOUNDTRACK</b> ● <b>A THIN LINE BETWEEN LOVE &amp; HATE</b> ● <b>★ ★ ★ ★</b> A THIN LINE BETWEEN LOVE & HATE (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	A THIN LINE BETWEEN LOVE & HATE	11
12	10	75	<b>SOUNDTRACK</b> ● <b>ARISTA</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> WAITING TO EXHALE (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	WAITING TO EXHALE	12
13	7	3	<b>MASTER P</b> ● <b>NO LIMITS</b> ● <b>★ ★ ★ ★</b> ICE CREAM MAN (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	ICE CREAM MAN	13
14	6	—	<b>MC HALL</b> ● <b>RELATIVITY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> UNTOUCHABLE (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	UNTOUCHABLE	14
15	14	9	<b>D'ANGELO</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> BROWN SUGAR (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	BROWN SUGAR	15
16	13	—	<b>VARIOUS ARTISTS</b> ● <b>THE ERIC SERMON COMPILATION ALBUM</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> THE ERIC SERMON COMPILATION ALBUM (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	THE ERIC SERMON COMPILATION ALBUM	16
17	12	5	<b>MC ENI FANTASIES</b> ● <b>ONE STREET</b> ● <b>★ ★ ★ ★</b> DEATH THREATZ (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	DEATH THREATZ	17
18	15	13	<b>MARIAH CAREY</b> ● <b>THE EMERALD</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> OAKLEAF (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	OAKLEAF	18
19	22	42	<b>ERIC THUGS-N-HARMONY</b> ● <b>ATLANTIC SUPERLATIVE</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> ERIC THUGS-N-HARMONY (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	ERIC THUGS-N-HARMONY	19
20	17	14	<b>THE LOOL</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> MR. SMITH (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	MR. SMITH	20
21	15	15	<b>LIMELIGHT</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> LOUHER THAN WORDS (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	LOUHER THAN WORDS	21
22	16	12	<b>THE 20TH CENTURY</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> TOTAL (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	TOTAL	22
23	18	13	<b>SMOOTHIE DA HUSTLER</b> ● <b>ONCE UPON A TIME IN AMERICA</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> ONCE UPON A TIME IN AMERICA (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	ONCE UPON A TIME IN AMERICA	23
24	19	17	<b>QUINCY JONES</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> QUINCY JONES (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	QUINCY JONES	24
25	24	23	<b>MONICA</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> MONICA (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	MONICA	25
26	20	—	<b>NONCHALANT</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> THE DAY (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	THE DAY	26
27	21	7	<b>MC KOOL</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> LET ME CLEAR MY THROAT (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	LET ME CLEAR MY THROAT	27
28	<b>NEW!</b> ● <b>1</b>	—	<b>SOUNDTRACK</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> THE GREAT WHITE HOPE (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	THE GREAT WHITE HOPE	28
29	19	26	<b>COOLIO</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> GANGSTAS' PARADISE (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	GANGSTAS' PARADISE	29
30	25	14	<b>SOLD</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> SOLD (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	SOLD	30
31	32	33	<b>MAXWELL</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> MAXWELL'S URBAN HANG SURE (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	MAXWELL'S URBAN HANG SURE	31
32	33	4	<b>MC REN</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> THE WILLAIN IN BLACK (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	THE WILLAIN IN BLACK	32
33	28	22	<b>THE 20TH CENTURY</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> DOGS' HOOD (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	DOGS' HOOD	33
34	31	5	<b>BAHAMADIA</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> KOLAGLE (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	KOLAGLE	34
35	25	18	<b>SOUNDTRACK</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> THE SUBSTITUTION (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	THE SUBSTITUTION	35
36	37	16	<b>THE 20TH CENTURY</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> MICROPS (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	MICROPS	36
37	33	31	<b>KRIS KROSS</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> RICH AND DANGEROUS (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	RICH AND DANGEROUS	37
38	36	32	<b>XSCAPE</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> OFF THE HOOK (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	OFF THE HOOK	38
39	36	35	<b>GOODIE MOB</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> SOUL FOOD (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	SOUL FOOD	39
40	39	35	<b>GERALD LEVERT</b> ● <b>EDDIE LEVERT, JR.</b> ● <b>★ ★ ★ ★</b> FATHER AND SON (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	FATHER AND SON	40
41	34	24	<b>BLOND JACK</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> DON'T BE A MENACE TO SOUTH CENTRAL... (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	DON'T BE A MENACE TO SOUTH CENTRAL...	41
42	35	28	<b>CHRYSTAL SAVAGE</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> I WILL SURVIVE (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	I WILL SURVIVE (12 96) 50	42
43	40	37	<b>JOONIE Q</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> THE SHOW, THE AFTER PARTY, THE HOTEL (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	THE SHOW, THE AFTER PARTY, THE HOTEL	43
44	37	29	<b>VARIOUS ARTISTS</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> DELL BLOCK COMPILATION (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	DELL BLOCK COMPILATION	44
45	52	3	<b>RANDY CRAWFORD</b> ● <b>★ ★ ★</b> ● <b>PACESSETTER</b> ● <b>★ ★ ★ ★</b> NAKED AND TRUE (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	NAKED AND TRUE	45

46	43	41	<b>GENIUS/GZA</b> ● <b>OFFER UP</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> LIQUID INK (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	LIQUID INK (12 96) 50	2
47	41	41	<b>IMMATURE</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> WE GOT IT (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	WE GOT IT (12 96) 50	14
48	41	28	<b>EIGHTBALL &amp; MUG</b> ● <b>SLAM</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> ON TOP OF THE WORLD (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	ON TOP OF THE WORLD (12 96) 50	2
49	42	26	<b>FAITH EVANS</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> FIGHT (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	FIGHT (12 96) 50	2
50	42	24	<b>EAZY-E</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> STEVIE ON THE STREETZ (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	STEVIE ON THE STREETZ (12 96) 50	1
51	44	41	<b>KIRK FRANKLIN</b> ● <b>THE FAMILY</b> ● <b>★ ★ ★</b> ● <b>GREATEST GAINER</b> ● <b>★ ★ ★ ★</b> WHITMAN (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	WHITMAN (12 96) 50	6
52	46	43	<b>TLC</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> CRAYZEST COOL (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	CRAYZEST COOL (12 96) 50	2
53	43	57	<b>MYSTICAL</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> MIND OF MYSTICAL (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	MIND OF MYSTICAL (12 96) 50	14
54	43	48	<b>RAPPIN' 4-TAY</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> OFF PARADE (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	OFF PARADE (12 96) 50	2
55	43	30	<b>JUNIOR M.F.P.J.</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> CONSPIRACY (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	CONSPIRACY (12 96) 50	2
56	56	20	<b>VARIOUS ARTISTS</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> FUNKAMATE! (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	FUNKAMATE! (12 96) 50	15
57	53	56	<b>SILK</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> SILK (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	SILK (12 96) 50	14
58	57	43	<b>AL GREEN</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> TOGETHER WE STAND (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	TOGETHER WE STAND (12 96) 50	14
59	57	41	<b>AIT W SOUL</b> ● <b>NATURE KNOWS BEST</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> GREAT OF SOUL (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	GREAT OF SOUL (12 96) 50	30
60	78	34	<b>DOPE THUGS-N-HARMONY</b> ● <b>ATLANTIC SUPERLATIVE</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> ERIC THUGS-N-HARMONY (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	ERIC THUGS-N-HARMONY (12 96) 50	19
61	71	41	<b>WILL DOWNING</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> MIGGS (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	MIGGS (12 96) 50	23
62	70	64	<b>MARVIN SEASE</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> PLEASE TAKE ME (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	PLEASE TAKE ME (12 96) 50	62
63	55	47	<b>THE 20TH CENTURY</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> GROOVE THEORY (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	GROOVE THEORY (12 96) 50	16
64	54	54	<b>SADE</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> THE BEST OF SADE (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	THE BEST OF SADE (12 96) 50	7
65	58	55	<b>TRU</b> ● <b>NO LIMITS</b> ● <b>★ ★ ★ ★</b> TRUE (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	TRUE (12 96) 50	25
66	76	14	<b>VARIOUS ARTISTS</b> ● <b>NO LIMITS</b> ● <b>★ ★ ★ ★</b> DOWN SOUTH HUSTLERS (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	DOWN SOUTH HUSTLERS (12 96) 50	13
67	68	30	<b>DEBAROH COX</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> DEBAROH COX (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	DEBAROH COX (12 96) 50	25
68	77	65	<b>SOUNDTRACK</b> ● <b>PROFESSION</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> FREASY (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	FREASY (12 96) 50	1
69	54	78	<b>BRANDY</b> ● <b>ATLANTIC SUPERLATIVE</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> BRANDY (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	BRANDY (12 96) 50	6
70	63	60	<b>CHINO XL</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> HERE TO TAKE YOU ALL (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	HERE TO TAKE YOU ALL (12 96) 50	56
71	69	65	<b>CYPRESS HILL</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> CYPRESS HILL IS TEMPLE OF BOOM (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	CYPRESS HILL IS TEMPLE OF BOOM (12 96) 50	3
72	65	75	<b>S.O.S. BANG</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> THE BEST OF S.O.S. BANG (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	THE BEST OF S.O.S. BANG (12 96) 50	27
73	72	70	<b>ROBERTE HINDWAD</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> ATRIUM ADJUSTMENT (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	ATRIUM ADJUSTMENT (12 96) 50	38
74	64	44	<b>SOUNDTRACK</b> ● <b>HANDER BROS.</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> GIRL (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	GIRL (12 96) 50	16
75	65	71	<b>ZFAC</b> ● <b>DEATH FANTASIES</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> ME AGAINST THE WORLD (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	ME AGAINST THE WORLD (12 96) 50	7
76	75	56	<b>KERLAQ OAKYON</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> THINKING ABOUT YOU (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	THINKING ABOUT YOU (12 96) 50	36
77	67	66	<b>SOUNDTRACK</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> DEAD PRESIDENTS VOL. 9 (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	DEAD PRESIDENTS VOL. 9 (12 96) 50	45
78	65	66	<b>WU-TANG CLAN</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> ENTER THE WU-TANG CLAN CHAMBERS (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	ENTER THE WU-TANG CLAN CHAMBERS (12 96) 50	8
79	60	66	<b>THE CLUCK</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> GANK RELATED (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	GANK RELATED (12 96) 50	3
80	75	67	<b>MARY J. BLIGE</b> ● <b>THE 20TH CENTURY</b> ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b> MY LIFE (12 96) 50 (12 96) 50 ● <b>NO. 1</b> ● <b>★ ★ ★ ★</b>	MY LIFE (12 96) 50	1
81	83	80	<b>METHOD</b>		

## Brutally Honest Ngelescelo Says 'A Mouthful'

**THE POWER OF TRUTH.** Some records just leave you speechless—filled with emotion and perspective but grappling for coherent words of expression.

As you might imagine, this is a fairly rare occurrence in the life of a writer who listens to music for a living. The nonstop flow of material simply does not allow for revelation and catharsis each time at bat. But during the inopportune rush of this week's copy deadline, we encountered "Levitica: Fages" by **Michelle Ngelescelo**, an intense, brutally honest cut that has us down to distraction and reaching for words that are worthy of the song's potentially revolutionary impact.

Wrapped in a rubbery funk locale and mechanically organ phrases, the track traces the stream of traffic events following a young gay man's emergence from the closet. It unfolds with the feel



by Larry Flick

of a modern fable on homophobia and is told in creative language that will leave listeners aghast. Mishy through our sixth consecutive journey into the track, we found ourselves mentally revisiting our bedroom at the age of 18, when we first experienced "Smalltown Boy" by Bronski Beat. We recalled the combination of nervous stomach and prideful empowerment generated by that song; "Levitica: Fages" had the same effect.

In adolescence, discovering our personal path in life, we found a song like "Smalltown Boy" invaluable. It gave us a view of the world that was far more realistic than the prettier and more mainstream-acceptable "I Am What I Am" by Gloria Gaynor. But on our eighth trip through "Levitica: Fages," we were thinking of today's generation of young men and women facing the potential prejudices of the world. Will they find their power and strength in music or music—regardless of how ugly the picture might be. And will we certainly do not advocate the equation of negativity and sorrow with being out of the closet, there is solidarity in acknowledging the painful reality of all too many.

"Levitica: Fages" is going to be a tough sell, it is brave of Ngelescelo and Maverick to make this the introductory single from her new album, "Peace Beyond Passion" (see story page 13). However, our idealistic side believes that the world may actually be ready for the record like this. And, of course, the label is subtly sweetening the package with club remixes that feels out the hook without ignoring the lyrical content. One again, we applaud Terri Bristol for an excellent job of creating seven arrangements that have the tribal vogue required of a house record, as well as the melodic finesse of a record that lets you simply sit and listen—something that, in this case, you need to do.

**ON THE BEAT:** Been wondering where Cheryl Lynn has been hiding? We certainly have. After all, voices with the flexible range and natural style of Lynn are simply too rare. The good news is that she has resurfaced on Avex U.K. with "Good Times," an album centered largely by the very DJ-favorites "Beatsquad" and "If You Feel" would cruise comfortably alongside the jump-soul jams of choice on radio, while "Guarantee For My Heart" could be the kicker that Lynn's club specialists have been waiting for. That song has been deftly remixed for release as an import single by **Todd Terry**, who has transformed it into a swirl of lush organs and biting house beats.

Consumer interest in "Guarantee For My Heart" should be bolstered by the inclusion of a sparkling **Love To Infinity** re-creation of "Go To The Real." If all of the bells and whistles of a typical 12" remix, including a swooping base that goes quite well with that refrain "whacha find... whacha feel" resist. A.K. is so lovely to have Lynn back.

Speaking of comebacks, **Alyson Larkins** is passing from her new dates as the featured singer of the **James Taylor Quartet** to promote "Club Classics," an album that warmly harkens back to her early '80s Arista run.

The timeless "Where Love Lives" anchors the set and has been released as a single, sporting an astonishing 12-inch three-minute remixes. **Frankie Lawless** and **David Morales'** fared nicely; releases are included not to new, more trend-sensitive versions by **Paul Oakenfold**, **Dancing Divas**, and **Romantichol**. Needless to say, the Dancing Divas mix crackles with hi-NRG vigor and will effectively fill our radio programmers who missed the boat the first time. On a harder hit, **Oakenfold** will also be a notable success, given his minimalist effect, while **Romantichol** once again leaves us wondering why mega-stars have yet to becken with a remix that is rife with the kind of tripped-out drama that the kids love.

Although we will not bid our breath waiting for **Ariana U.S.** to pick up "Club Classics" for dance consumption, we will say that the timing for the success full impact of "Where Love Lives" and such other pop-etched jewels as "Time Of Our Lives" and "Come Back For Real Love" could not be better. A little vision and a dab of promotional elbow grease could take Lamerick mighty far here.

**Caron Wheeler** is yet another singer who has not been terribly active in recent times. Her presenter transforms the pleasant "Just The Two Of Us" by **Toots Thelma** into quite the irresistible track. Wheeler's harmonies gingerly weave across the music, matching her delicate dance during the verses, breaking into a vibrant full-fledged duet at the chorus. This Columbia-issued cover of **Bill Whorus'** pop chestnut comes in a variety of packages, including a more changing funk to promoting house. It kinda leaves Wheeler-ites (and we know there are many in clubland) hankering for a new solo project. Sadly, there is no sign of one just yet.



Grammy Girls: RaPaul, left, and K.d. lang are all smiles after publicity announcing that CD is following in the drag diva's footsteps as a national representative for M.A.C. Cosmetics in New York (see *Good Words*, page 66). Lang is in the midst of a status concert tour of the U.S. and is garnering widespread club play for her Warner Bros. single "Sexuality." Meanwhile, RaPaul is dividing his time between his new job as an personality for WKUTU New York, club gigs around the country, and preparing material for his next album.

**Pabo's** Records continues to flesh out its roster with well-known singers in need of a fresh start. **Abigail** has joined the ranks of the U.S./Canadian indie in an effort to move away from the controversy hi-NRG scene that saw her successfully interpret K.d. lang's "Concert Craving" and Nirvana's "Smells Like Teen Spirit." She has been collaborating with producer/writer/scene IMI for an album planned for fall release. The first fruits of their labor, "Night Moves," will be out in June. As a longtime believer in this charismatic artist's potential to rise above the narrow field of her past and into the mainstream pop arena, we are optimistic that this is the first important step in that direction.

**IN THE MIX:** In addition to his work with **Everything But The Girl**, writer/musician **Ben Watt** has been quietly developing a sideline as a club DJ. Following a series of making beat-mixed tapes for the act's live shows, he has begun spinning more seriously in recent months, with a lean toward trip-hop, rnb, and jungle. In fact, Watt has been guesting at **Darted**, one of London's cooler underground venues, with pal and collaborator **Howie B.**

Watt is planning to spin along with his pals **Jack**, **Penhag**, **Nickie Warren**, **Manthornam**, and **Spiral**. **Everything But The Girl's** brilliant new Atlantic album, "Walking Wounded," at the Complex on May 21. Don't be surprised if Watt pops up at a venue in your town during the act's summer tour of the States.

Follow Atlantic act **Pet Shop Boys** since know how to make a single. The act is raising eyebrows with the cover art of its new U.K. single, "Reflex." The 12-inch double-pack pressing of the track, a tasterful blend of electro-pop and retro-disco, grows consumers with a close-up shot of a male model's torso. So far, no one is balking at carrying the record. Such open minds abound, eh? Atlantic will issue the record with the U.K. mixes by **Leslie Taylor** and **Joey Negro**, as well as with new versions by **Danny Tenaglia**. **PSB's** next album will be out in September. We cannot wait to see what the act does with an entire CD load.

Angybliss will be pleased to learn

that **Roed Records** has finally made good on its promise to open a branch in the States; specifically, **Los Angeles**. Headed up by **Grasshopper** itself, it has directly for the story of that name; it's quite good, the label is off and running with "Use On Plastic 8," a compilation of left-of-center jams that give patrons a view into one of the darker corners of the U.K. underground. **Mistfall General** is especially intriguing on "Go On!" while **Di Food** kicks it hard with "Wallo." Much of the material here has been licensed from smaller labels, such as **Hard Hands**, **Ninja Tune**, **Skint**, and **IMAs**. Entertaining and educational at the same time.

Cutting continues to unearth some eye-grabbing gems from the Latin-beat movement on "Thanks La Casa," a re-creation of French new production by **2 In A Room**, **Yuri Cotto**, **Charlie Casanova**, and **John Kano**, among others. In a sea of blippy house tracks, the salsa selection of "Los Mujeres Solitas" by **Jan 2 Brothers** and "Mio Costa Eia, Eia" by **Lucei & Cruz** is too refreshing an fable to pass up.



**Chaka X. Universal.** The venerable Chaka Khan cuts backstage below a recent show at Club Universe in San Francisco. In addition to performing her classics "I'm Every Woman" and "I Feel For You," she sang her "Waiting To Exhale" soundtrack hit, "My Funny Valentine." Khan is laying down tracks for her next Warner Bros. collection, which tentatively is due before the close of 1996. (Photo: Bradford Nobbs)

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**Billboard**

**HOT Dance Breakouts**

FOR WEEK ENDING MAY 11, 1996  
CLUB PLAY

1. YOU KEE ME HANGIN' ON REBA
  2. MOVE YOUR BODY RUFFIAN FEAT. JAY-Z
  3. ALWAYS BE MY BABY MARSHALL
  4. ONE BY ONE CHRIS ANDRE
  5. HALL SPINCEBO DAVID BOWIE WENN
- MAXI-SINGLES SALES**
1. YOU STILL TOUCH ME STING AND
  2. DO YOU BELIEVE OT' BAZZOVI BROS
  3. LIFE IS A STRANGE THING XZIBIT FEAT. JAY-Z
  4. FILLS THE TIME DAZD NEW FUNK
  5. THIS IS THE ONLY WAY LIVERADE FEAT. COURTNEY GARY SLOAN PURVIS

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF SINGLE CLUB PLAYLISTS  
LABLE & NUMBERING TO THE LABEL

\*\*\*No. 1\*\*\*

WEEKS ON CHART	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABLE & NUMBERING TO THE LABEL	ARTIST
1	2	3	1	<b>SUNDAY AFTERNOON</b> (MCA) PRESENTS LURE & NUMBERING TO THE LABEL	WARRIOR DANCE
2	3	2	3	<b>ONE MORE TRY</b> (CHRISTINA) 6425154	CHRISTINA
3	4	3	1	<b>SEXUALITY</b> (WARRIOR) 8001 47171	● G. S. LINDS
4	1	3	3	<b>HAVE THE WORLD GO ROUND</b> (CHRISTINA) 332	SANDY B
5	1	3	2	<b>MOVE</b> (DIRECTLY) 801741 0221	● NOME
6	1	13	5	<b>CANT STOP LOVE</b> (JULY) 25011	SOUL SLOTT
7	3	3	3	<b>THE SOUND</b> (LASC) 94039	● X-BRESS 2
8	15	23	3	<b>AMERICA IS LOVE AMERICA</b> (SUGAR) 5001 004	● FULL INTENTION
9	3	14	3	<b>HIGHER POWER OF LOVE</b> (HIGHER) 2001 001	LEESE JOHN
10	7	4	10	<b>SWEET ORANGE</b> (MCA) 64264	● LA BOUCHE
11	11	17	6	<b>WHAM BAM</b> (MCA) UNDERGROUND 250110101	● CANDY GIRLS FEAT. SWEET PUSST PAULINE
12	13	25	4	<b>REACH</b> (EPIC) 70396	● GIORA ESTEFAN
13	17	24	5	<b>DIRTY LOVE</b> (REPUBLIC) 0002	● LORNE GORDON
14	16	29	6	<b>YOU'LL NEVER FIND</b> (MUSIC) PLANT 003	MECHINE
15	26	40	3	<b>CHILDREN</b> (ARISTA) 1 3007	● ROBERT MALES
16	21	32	4	<b>STRONG</b> (MONDO) MUSIC 80403	● DISTRILO
17	18	11	20	<b>TELL IT TO MY HEART</b> (ARISTA) 70400	TAYLOR DANCE
18	19	23	6	<b>LOVE CAN CHANGE IT</b> (HIGH) UNDERGROUND 3001010101	FRANCE KNOCKLES FEAT. AZEVA
19	23	28	5	<b>1979</b> (MCA) 30141	● THE SMASHING PUMPKINS
20	14	9	11	<b>STRANGE WORLD</b> (MCA) 44371	● KE
***Power Pick***					
21	25	44	3	<b>THINE FROM MESSIAH</b> (IMPOSSIBLE) (MCA) 44371	● LARRY MULLEN AND DAMIEN CLAYTON
22	12	10	11	<b>WHAT A SENSATION</b> (MCA) 00010101010101	● NEMOU
23	18	19	8	<b>VICIOUS</b> (MCA) 8078	● SILVIO LATINO FEATURING VALERIA VIE
24	28	39	4	<b>THE CAPTAIN OF THE SHIP</b> (MCA) 93008	● RAINPAC
25	22	12	10	<b>LOVE HAS NO NAME</b> (EPIC) 43444	● BARBLE
26	25	15	9	<b>LAND OF DREAMING</b> (LIVE) 2201 10101	● MASTERBOY
27	24	18	12	<b>FEELS SO GOOD (SHOW ME YOUR LOVE)</b> (SWEET) NATION 0001010101	● LINA SANTIAGO
28	27	18	11	<b>INSIDE OUT</b> (MCA) 7031010101	● CULTURE SLAY
29	34	47	3	<b>NO REASON TO CRY</b> (MCA) 2001010101	● UNCOMMON BEAT
30	34	38	11	<b>NO REASON TO CRY</b> (MCA) 2001010101	● JUDY TORRES
31	30	22	9	<b>DON BOY</b> (ARISTA) 1 3183	● REAL MCDOP
32	39	46	3	<b>NEVER STOP</b> (LIVE) 10001 02	● REFLEXION FEATURING LAURA ALONSO
33	20	7	11	<b>HIPER-BALLAD</b> (ELECTRA) 80040000	● B. DUBON
34	43	—	2	<b>CHECK THIS OUT</b> (MCA) 2500	● CEVIN FENNER
35	41	—	2	<b>DISKO</b> (MCA) 80040000 02	● DISKO INCORPORATED
36	31	21	10	<b>SHY ME</b> (LIVE) 2001010101	● ALCATRAZ
37	37	36	8	<b>A MYSTICAL JOURNEY</b> (CLEAR) MUSIC 1111	● GALAXY PEOPLE
38	33	33	7	<b>DO WHAT'S GOOD FOR ME</b> (MCA) 1001010101010101	● S. UNLIMITED
***Hot Shot Debut***					
39	NEW	—	1	<b>LOVE LOVE LOVE</b> (MCA) 10101	● SECRET LIFE
40	44	—	2	<b>THEY DON'T CARE ABOUT US</b> (MCA) 70412	● MICHAEL JACKSON
41	NEW	—	1	<b>WRONG</b> (ARISTA) 83005	● EVERYTHING BUT THE GIRL
42	38	35	7	<b>I NEVER REDDED</b> (INTER) 22150	● ALEXIA PHILLIPS
43	40	37	7	<b>I WILL SURVIVE</b> (MCA) 10101	● DIANA ROSS
44	32	27	11	<b>REACHIN'</b> (JULY) 2501 2508	● INSTRUCT
45	46	—	2	<b>REMEMBERING THE FIRST TIME</b> (LIVE) 2501 10101	● SIMPLY RED
46	NEW	—	1	<b>JAZZ IT UP</b> (DIRECTLY) 801741 02407	● THE GRACK WORLD PRODUCTIONS
47	43	37	2	<b>AS I WATCH U BANCE</b> (ELECTRA) 280	● TINA TURNER
48	47	—	2	<b>I CRY</b> (MCA) 801 1410	● BASS IS BASE
49	35	30	7	<b>REAP (WHAT YOU SOW)</b> (MCA) 10101	● VERNE SAMPSON-MITCHELL
50	43	—	2	<b>SHE'S SO HEAVY AKA I WANT YOU</b> (MCA) 10101	● GROOVE COLLECTIVE

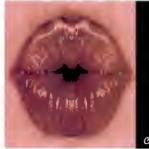
□ Titles with the greatest rates of club play increase this week. ● Club play availability. Catalog number is for vinyl, maxi-single, or cassette. Maxi-single if vinyl is unavailable. On Sale chart. (M) Cassette maxi-single available. (T) Vinyl maxi-single available. (C) CD maxi-single available. © 1996, Billboard/RTI Communications.

## MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SURVEILLANCE OF POSITIVE COPY SALES EQUIPPED KEY MARKET RETAIL STORES WHICH REPORT NUMBER OF COPIES SOLD TO SOURCEBOOK, INC. SOURCEBOOK

\*\*\*No. 1\*\*\*

WEEKS ON CHART	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABLE & NUMBERING TO THE LABEL	ARTIST
1	1	1	1	<b>HIT NO REGARDS</b> (PRESTIGE) 0111 0111 0111 0111	● JILL TAYLOR (JAY) 10101
***Hot Shot Debut***					
2	NEW	—	1	<b>GET READY</b> (MCA) 10101	● JUDOR M.A.F.A. FEAT. THE NOTORIOUS B.I.C.
3	3	17	10	<b>KEEP ON, KEEP ON</b> (MCA) FLAVOR UNIT 010101 010101	● MC LYCLE FEAT. ESCAPE
***Greatest Gainer***					
4	18	—	2	<b>YOU KEEP ME HANGRY</b> (MCA) 10101	● MELIA MCCREY (E)
5	3	3	16	<b>LET ME CLEAR MY THROAT</b> (MCA) 10101 5218	● JO KOOL
6	3	3	14	<b>WHO'S HOT GOT YOU ALL IN CHOCOLATEDDYYING REMAINS</b> (MCA) 10101 010101 010101	● MARY J. BLIGE
7	4	12	3	<b>DOWN LOW (HONEYD) WAD</b> (MCA) 10101 42102	● R. KELLY FEAT. RONALD ISLEY
8	1	7	9	<b>THEY DREAM IT</b> (MCA) 10101	● LA BOUCHE
9	10	6	9	<b>RELEASE ME</b> (MCA) 10101 010101	● ANGELINA
10	1	2	5	<b>YOU'RE THE ONE</b> (MCA) 61455	● SHY
11	2	5	11	<b>S O CLOCK</b> (MCA) 10101 5070	● NONCHALANT
12	6	5	11	<b>ALWAYS BE MY BABY</b> (MCA) 10101 10101	● MARY J. BLIGE
13	14	—	2	<b>THINE FROM MESSIAH</b> (IMPOSSIBLE) (MCA) 44371 010101	● LARRY MULLEN AND DAMIEN CLAYTON
14	NEW	—	1	<b>TOUCH ME, TEASE ME</b> (MCA) 10101 85401 10101	● CASE FEAT. FODDY BROWN
15	12	—	2	<b>MAKE THE WORLD GO ROUND</b> (MCA) 10101 010101 010101	● SANDY B
16	15	13	4	<b>LIVE AND DIE FOR HIP-HOP</b> (MCA) 10101 10101 10101	● KRIS KROSS
17	NEW	—	1	<b>CHILDREN</b> (MCA) 10101 1 3007	● ROBERT MALES
18	21	29	3	<b>C'MON N' GO</b> (MCA) 10101 10101 10101	● GIGI D'AGOSTINO
19	17	14	9	<b>NEVER</b> (MCA) 10101 80400	● LITTLE LOUIS
20	13	19	2	<b>YOU</b> (MCA) 10101 10101 10101	● MONTEAN
21	NEW	—	1	<b>THE CROSSROADS</b> (MCA) 10101 010101 010101	● BONE BRUDES - ANTHONY
22	NEW	—	1	<b>LOOKING AT YOU</b> (MCA) 10101 010101 10101	● BUNSCHEE
23	25	8	9	<b>DOWN TIE SANDY VA</b> (MCA) 10101 10101 10101	● L. COOL J.
24	RE-ENTRY	3	1	<b>THE SOUND</b> (MCA) 10101 94039	● X-BRESS 2
25	19	11	11	<b>L. 2, 3, 4 (SUMMIT NEW)</b> (MCA) 10101 10101 10101	● COOLIO
26	25	16	14	<b>SET FIRE</b> (MCA) 10101 10101 10101	● PLANET SOUL
27	27	18	8	<b>ONE FOR THE MONEY</b> (MCA) 10101 10101 10101	● HORACE BROWN
28	NEW	—	1	<b>THE CAPTAIN OF THE SHIP</b> (MCA) 10101 93008	● RAINPAC
29	41	42	5	<b>SHADOWBOXIN' WITH CHAMBER</b> (MCA) 10101 20011	● GENESIEUS FEAT. METHOD MAN
30	32	30	7	<b>FUGUE LA</b> (MCA) 10101 10101 10101 10101	● FLUGES
31	16	24	16	<b>WHO DO U LOVE</b> (MCA) 10101 1 2543	● DEBORAH COX
32	29	26	20	<b>YOUR LOVING ARMS</b> (MCA) 10101 461 50000	● BILLIE RAY MARTIN
33	26	29	9	<b>REACH</b> (EPIC) 70396	● GIORA ESTEFAN
34	19	18	8	<b>FEEL THE BEATS</b> (MCA) 10101 10101 10101	● PLANET SOUL FEATURING AMERICA DEE
35	24	22	9	<b>LADY</b> (MCA) 10101 0101 0101	● D'ANGELLO
36	11	—	2	<b>THE 13TH</b> (MCA) 10101 10101 10101	● THE CLARE
37	22	19	17	<b>FEELS SO GOOD (SHOW ME YOUR LOVE)</b> (MCA) 10101 10101 10101	● LINA SANTIAGO
38	NEW	—	1	<b>MOVE YOUR BODY</b> (MCA) 10101 010101 10101	● RUFFINFEAT FEATURING TAYLOR
39	NEW	—	1	<b>SEXUALITY</b> (MCA) 10101 0101 0101	● MICHAEL JACKSON
40	35	25	5	<b>THE MAD SCIENTIST</b> (MCA) 10101 10101 10101	● LARGE PROFESSOR
41	34	37	28	<b>BE MY LOVE</b> (MCA) 10101 84405	● LA BOUCHE
42	NEW	—	1	<b>WHEREVER YOU ARE</b> (MCA) 10101 460101	● MC GIBSON
43	30	15	13	<b>EVERYDAY &amp; EVERYTHING</b> (MCA) 10101 0101 0101	● YVETTE MICHELLE
44	33	29	12	<b>LUCKY LOVE</b> (MCA) 10101 1 2540	● ACE OF BASE
45	31	43	12	<b>I WILL SURVIVE</b> (MCA) 10101	● CHANTAY SANGRE
46	35	50	5	<b>ISA MENA LINDA</b> (MCA) 10101 10101 10101	● MITSU AMANO
47	41	34	8	<b>IF I REAGD ONLY A NEW</b> (MCA) 10101 10101 10101	● HEATHER B.
48	RE-ENTRY	51	1	<b>UNKNOWN KNOWS</b> (MCA) 10101 0101 0101	● BANANORA
49	50	—	1	<b>SOON AS I GET HOME</b> (MCA) 10101 10101 10101	● FAITH EVANG
50	46	47	33	<b>EVERBODY'S BE SOMEBODY</b> (MCA) 10101 10101 10101	● RUFFINFEAT FEAT. TAYLOR



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## Mercury Newcomer Mark Wills Is Sure To Make Friends At Radio

BY DEBORAH EVANS PRICE

NASHVILLE—With an extremely radio-friendly album in his hands, Mercury brings a strong push at country stations in Georgia, South Carolina, West Virginia and his self-titled debut, June 11.

"The first single, 'Jacob's Ladder,' will be released May 31, and Mercury has prime stations for the release," sending Wills on an extensive radio tour to get stations familiar with his name and his music, "So far, the response has been fabulous from radio. Everybody is way into it," says Mercury director of marketing Kim Markowich.

"Our focus at this point is radio. We're not doing video on the first single. It was decided that we wanted to put the money that we would normally put into that getting him out there on the road. The focus will be a lot of radio advertising shows and then a lot of club dates. . . He's also going to be doing the Wal-Mart Across America tour the week of June 17."

Wills admits that he had radio in mind when recording his album. "I wanted it to be radio friendly. And I wanted 10 singles that I could hear

being played on the radio," Wills says. "I think we have a bunch of good songs on the record. I feel I had fortunate because they pitched me great songs. We didn't have to scamp around and try to get an act out of us. We had 20 songs that were great and I didn't have a chance to cut them all. I feel great about the whole record. There isn't a song on there I don't like."

Wills says Mercury VP of A&R Keith Stagal and director of A&R Cecelia Chamberlain helped him select the songs. "It was a real thing that I got to pick songs with those guys. And we wanted to put it together so radio would be happy and play it. That was our main focus, to get the best songs we could, but also to stay real radio friendly."

The 12 cuts on the album run the gamut from warm ballads, such as "What's Not To Love," a poignant love song in which a husband reassures his wife that she will still be the one he wants to the relicking "Sneezes No," which Wills says is particularly popular with listeners in Louisiana. Wills describes "Five Minute Nap" as "a love song that's an instantly feel when it starts off. It's like taking a three-minute vacation." The album also includes "Ace Of

Hearts," which was a cut on Alan Jackson's first record.

Wills began developing his vocal chops and his song sense playing clubs in his native Georgia. He grew up in the small town of Blue Ridge. While in high school, he began playing drums in a garage band that landed work in and around the Atlanta area.

WILLS Friends suggested he enter a talent contest at the Backboard, a popular Marietta, Ga., nightclub. "I went, and they wouldn't let me in because I was under 21," he recalls. "So I just sat at

the front door and waited."

When the club owner showed up, Wills talked him into giving him a chance. Persistence paid off. Wills won the talent competition and was offered a job replacing Duane Newwood, the Backboard's featured singer, who was leaving because he had landed a deal with Giant Records.

"When he went on the road with his deal, they hired me to take over as lead singer of the group," Wills says. "I was young, 17 or 18, when I started there."

Wills sang at the Backboard for the next five years. Backboard owner John Gallicchio became Wills' manager and persuaded Stagal and Chamberlain to travel to Marietta to see Wills perform. They did, were impressed with what they saw, and signed Wills to

Mercury.

Wills says that his years at the Backboard were important to developing his skills as an artist. "I didn't know anything when I first started," he says. "I had to learn how to sing for a long period of time without losing my voice. It was a great experience. I wouldn't trade it for the world. You learn how to pull songs out and you'll get a crowd going and how to read a crowd. It's like a school for an artist to learn how to play in clubs and bring your music across."

Markowich says that clubs will be a major component in developing Wills' career but adds that Mercury is taking an untraditional approach with club promotions. "Instead of saying, 'Here's

(Continued on next page)

## 'Mystery Artist' Contest Is A&M's Key For Davis Daniel

BY DEBORAH EVANS PRICE

NASHVILLE—Generally, when a label wants to promote an artist's new project, the obvious play is to plaster the act's face and name everywhere possible to secure maximum visibility. But with Davis Daniel's new project, A&M is concealing his identity during a "mystery artist" contest designed to draw attention to "I'm Not Listening Anymore," the single that will be the first from his third album, "I Know A Place," due out June 18.

The premise of the "CMT/1-800-Music-Now Mystery Artist Sweepstakes" is to promote the

of the mystery artist after seeing the video for the song. The contest will be held in 40 clubs in 30 cities across the country and via play on CMT. The video was shipped to clubs April 30 and began airing on CMT May 1. A drawing will select one grand-prize winner, who will receive a 32-inch Philips stereo TV with surround sound, a 100-watt digital receiver, stereo, VCR, CD player, and cassette player. Twenty first-prize winners will receive a Philips 27-inch stereo TV. Five top-five prizes will receive a 100-watt digital receiver, stereo, VCR, CD player, and cassette player. Twenty first-prize winners will receive the mystery artist's catalog.

There are two versions of the video—one in which Daniel can't be easily identified and another, to be aired after the contest is over, that shows him in full view.

Daniel says he is having fun with the contest. "We did an interview with TNN's 'Country Now' where I'm all

shaded and hunked, and I feel like I'm in one of those Frosted Flakes commercials. Daniel says, "I think it's fun and it's a marketing kind of different. Hopefully, it will be an attention-getter, especially in the clubs and at radio. . . I hope this will remind [the industry] who we are and that we didn't fall off the face of the earth."

Daniel has had sporadic acceptance at country radio. His 1991 Mercury debut single, "Picture Me," peaked at No. 29 on Billboard's Hot Country Singles & Tracks chart. He followed that with "For Crying Out Loud," which peaked at No. 13, and "Fighting Fire With Fire," which hit No. 27. His first album for Polygram (A&M's previous name in Nashville) spawned the singles "I Miss Her Missing Me," "William And Mary," and "Tyler," which all hit the top half of the country single chart.

Daniel says the new album, produced by Harold Shedd and Ed Seay, was 80 percent based on the title track. "Ed and I were looking for songs from a different angle, and I created a neat blend," Daniel says. "He helped me find songs that gave me that vocal stretch and made me work a little harder. This album has got some different kinds of things rather than the straight old country ballads, which I love. It's a little bit of a new style project [to be geared] to having fun."

"It's brighter and fresher sounding, yet at the same time there are some great ballads. So, it's still a little bit of the old Davis Daniel along with the fresh up-tempo stuff. And I got to write three on this album: 'Better Half Of My Heart,' 'Here's Looking At You,' and 'Beer And Records.'"

The premiere of A&M in to CMT. (Continued on next page)

## Beach Boys Add To Fun At Fan Fair; Frampton Comes Alive In Nashville

**SURF/N'UP:** The Beach Boys are the big last-minute announcement for this year's Fan Fair. The Boys will open the June 14 show at 10 a.m. Even though Fan Fair has been sold-out for months, one-day tickets for "Fun In The Sun Friday" will be available at Fan Fair outlets for \$10 beginning Friday (7). Also on the morning show will be James House, Ronnie Milesap, Lorraine Morgan, and Sawyer Brown (all of whom appear on a forthcoming tribute album to The Byrds). A Cajun show will run from 10 a.m. to 12:30 p.m. that day, featuring Doug Kershaw, Eddy Raven, and Jodi Sonnier, and a Christian country show has been added for that afternoon. Appearing will be Brian Barrett, Lisa Duggs, Ken Holloway, Brent Lamb, and Bud South.

**AND SPEAKING OF** your contraband artists going to Music City, Nashville Scene recently staged a pleasant afternoon with Peter Frampton, who moved here last summer. He showed up around his studio in his Williamsburg County home and says he and his family moved here for a great main reason: "It's a great music town, and it's a good place to raise children. He says that his biggest thrill thus far has been lunch with Chet Atkins. "Lunch consisted of picking on the porch before you eat," he says. "That was one of the greatest moments of my life. I was listening to him when I was 10 years old. And he invited me to come back." It has been 20 years since "Frampton Comes Alive" topped the 10 million mark in sales. Frampton, says he's living a much quieter life these days, touring occasionally and gigging a little all around town, as well as working in the home studio.

**RECORD ROUNDUP:** There's a terrific ep of reissues coming out this summer. RCA's Essential Series features packages from Ricky Arnold, Chet Atkins, Cowboy Jennings, Porter Wagoner and Dolly Parton, and Dottie West . . . Koch (Sony Music Special Products) has two of my favorites: reissues of Monument and Columbia albums by Karlan Howard and Eric Price respectively. "All Time Favorite Country Songwriters" has Howard singing 12 of his compositions, from "Busted" to "Heiriches By The Number." Thirty-five years ago, Price recorded the album "San Antonio Rose: A Tribute To The Great Bob Willis." Guests on the session included Bob Dylan. This was the first studio album to Wills, and it stands up very well indeed, with Price's smooth vocals showcasing such Wills classics as "Babbles In My Beer" and the title cut.

Bonus! Two recordings shared the second volume of "The Piano Magic Of Floyd Cramer" and "The Best Of Joe Hower

Goepel Quartet," featuring Buck Owens, Roy Clark, Grandpa Jones, and Kenny Price. . . County Records of Floyd, Va., is issuing volume two of "Charlie Poole And The North Carolina Ramblers" and volumes one and two of "Echoes Of The Ozarks." The latter two are especially interesting, since musicians of the Ozarks have long been isolated and were not recorded as much or as often as their brethren further east. The Poole album includes 10 cuts that list leading singer of the foremost area of North Carolina and which were first recorded in New York in the late '30s and early '40s. . . Meanwhile, on the new-release front, Boulder Records will announce coming in June from two rockabilly pioneers, Sonny Burgess and Skip Layton.

**OUR CONDOLENCES** go to the family of country music pioneer Patsy Montana, who died May 3 at age 87 (see Lifetime, page 68). **Born Ruby Ross** Elvins, also known here self after changing yodeler to country singer, she went on to become a champion yodeler in her own right, as well as a true leader in paving the way for women in country music. Besides her role model, Montana inspired many female country artists with her song. Susy Bogues and Lynn Anderson have recorded Montana's signature song, "I Want To Be A Cowboy's Sweetheart," in recent years. . . Faith Hill has launched the Faith Hill Family Literacy Project in conjunction with Time Warner's American Library Act, and other organizations. Her P50s can be seen on CMT, TNN, and TBS. Warner adds: Hill says she's especially interested in family literacy because her father never learned to read; he had to quit school in the fourth grade in order to work.

**THE LATE Mimi Fiedl** will be the subject of a television salute on CBS Thursday (6). Performers paying tribute include Marty Stuart, Pam Tillis, Trisha Yearwood, Wynonna, Lonestar, Barbara Mandrell, Vince Gill, Chet Atkins, and Jimmy Dickens. The program will also feature tributes between Gaylor Entertainment and CBS. . . Start is producing a new Connie Smith album. . . Victoria Shaw's song "All For The Sake Of Love" is being featured on the soap opera "The Bold and the Beautiful." . . New showcase artist, he'll be spotlighted in programs each Friday in June. . . Reba McEntire will host a benefit rock competition and tribute to late actor Ben Johnson on TNN June 2. Featured artists include Billy Dean, Paul Overstreet, Brent James, Red Steagall, Lynn Anderson, Skip Ewing, and Steve Lacheyner.



by Chet Flippo





# Billboard **HOT COUNTRY** SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY PROGRESSIVE MEDIA SYSTEMS RADIO TRACK SERVICE. LAST WEEK'S TOP 100 ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

WEEK	LAST WEEK	2 WEEKS RANK	WEEKS ON CHART	TITLE	ARTIST	WEEK	LAST WEEK	2 WEEKS RANK	WEEKS ON CHART	TITLE	ARTIST
1	1	1	7	*** No. 1 *** MY MARRIA (COLUMBIA)	BROOKS & DUNN (COLUMBIA)	39	43	49	8	BY MY SIDE (SOUNDSCAN)	LORIE MORGAN & JON RANDALL (COLUMBIA)
2	3	2	13	HEADS CALIFORNIA... TAILS CALIFORNIA (COLUMBIA)	JO DICE (MCA)	40	49	56	2	STRAIGHT UP (SOUNDSCAN)	SHARON BRIDGES (COLUMBIA)
3	8	8	8	RILLIE CLEAR SKY (COLUMBIA)	GEORGE STRAIT (COLUMBIA)	41	49	58	4	THERE'S A LIGHT IN TEXAS (COLUMBIA)	TRACI ADAMS (COLUMBIA)
4	3	13	13	SOMEONE ELSE'S DREAM (COLUMBIA)	WALTER MONFLEURY (COLUMBIA)	42	52	—	8	NO ONE NEEDS TO KNOW (COLUMBIA)	SHARNA TAYLOR (COLUMBIA)
5	8	2	12	LONG AS I LIVE (COLUMBIA)	JOHN MICHAEL MORGAN (COLUMBIA)	43	46	8	A LOVE STORY IN THE MAKING (COLUMBIA)	DAVID LANE (COLUMBIA)	
6	1	13	13	IT'S WHATEVER YOU WANT (COLUMBIA)	BOB BAKER (COLUMBIA)	44	46	7	BACK IN ARMY HAVEN (COLUMBIA)	RENNY CHENNEY (COLUMBIA)	
7	2	8	36	ALMOST I WANT IT A LIFE (COLUMBIA)	TIM MCGRAW (COLUMBIA)	45	16	12	WHO'S THAT GIRL (COLUMBIA)	STEPHANIE BENNETT (COLUMBIA)	
8	12	16	11	I THINK ABOUT YOU (COLUMBIA)	COLLIN RAY (COLUMBIA)	46	41	—	2	ON A GOOD NIGHT (COLUMBIA)	WADE WADE (COLUMBIA)
9	4	13	12	I'M NOT SUPPOSED TO LOVE YOU ANYMORE (COLUMBIA)	BRITAN WHITE (COLUMBIA)	*** Hot Shot Debut ***					
10	14	6	9	TWO BRANCHES ON A TREE (COLUMBIA)	TERRY LARIVE (COLUMBIA)	47	NEW	1	THEN YOU CAN TELL ME GOODBYE (COLUMBIA)	NEAL MCDONALD (COLUMBIA)	
11	1	1	13	YOU WIN MY LOVE (COLUMBIA)	SHARNA TAYLOR (COLUMBIA)	48	30	52	5	CAT'S IN THE CRADLE (COLUMBIA)	BUCKY BRAGG (COLUMBIA)
12	15	19	11	DOES THAT BLUE MOON EVER SHINE ON YOU (COLUMBIA)	TORY KEITH (COLUMBIA)	49	48	38	16	HEAVEN IN MY WOMAN'S EYES (COLUMBIA)	TRACY BYRD (COLUMBIA)
13	17	16	15	ALL YOU EVER DO IS BRING ME DOWN (COLUMBIA)	THE MARRONETS (COLUMBIA)	50	43	3	3	CIRCLE OF FRIENDS (COLUMBIA)	DAVID BAL (COLUMBIA)
14	6	10	17	THE RIVER AND THE HIGHWAY (COLUMBIA)	PAUL FILL (COLUMBIA)	51	51	53	10	SOMEONE (COLUMBIA)	STEVE AZAR (COLUMBIA)
15	18	24	13	ALMOST A MEMORY NOW (COLUMBIA)	BLUZWAVE (COLUMBIA)	52	53	57	5	PICTURE PERFECT (COLUMBIA)	THE SHIF KINGS (COLUMBIA)
16	18	27	18	TEN THOUSAND ANGELS (COLUMBIA)	MINDY MCOREY (COLUMBIA)	53	54	55	8	LITTLE DRIPS OF MY HEART (COLUMBIA)	KEITH GATTIS (COLUMBIA)
17	15	29	6	HIGH LONGSOME SOUND (COLUMBIA)	VINCE GILL (COLUMBIA)	54	52	50	19	IT WORKS (COLUMBIA)	ALABAMA (COLUMBIA)
18	20	21	11	IF I WERE YOU (COLUMBIA)	TERRY CLARK (COLUMBIA)	55	NEW	1	1	SAVY (COLUMBIA)	ALABAMA (COLUMBIA)
19	25	29	10	THE CHANGE (COLUMBIA)	GARIN BROOKS (COLUMBIA)	56	NEW	1	1	GOIN' WATER TO A DROWNING MAN (COLUMBIA)	LEE ROY PARRELL (COLUMBIA)
20	37	30	5	HOME (COLUMBIA)	ALAN JACKSON (COLUMBIA)	57	41	35	14	THE THINK THAT WE LOST (COLUMBIA)	CHEVY CHASE (COLUMBIA)
21	4	13	10	NO NEWS (COLUMBIA)	LONESTAR (COLUMBIA)	58	58	4	4	LIVIN' STRAIT (COLUMBIA)	KRISTY MCCREARY (COLUMBIA)
22	14	3	18	HEART'S DESIRE (COLUMBIA)	LEE ROY PARRELL (COLUMBIA)	59	59	4	4	STRANGER IN YOUR EYES (COLUMBIA)	KEN MELLONS (COLUMBIA)
23	24	12	27	HEAVEN I GET AROUND YOU (COLUMBIA)	DAVID LEE RAY (COLUMBIA)	60	73	2	2	I THINK WE'RE ON SOMETHING (COLUMBIA)	EMILIO (COLUMBIA)
24	25	12	27	C-O-U-N-T-R-Y (COLUMBIA)	JOE DIFFIE (COLUMBIA)	61	71	—	2	WORKIN' IT OUT (COLUMBIA)	DAVID SPRENGER (COLUMBIA)
25	31	17	4	COULD I HELP MY HEART (COLUMBIA)	WYNNIE (COLUMBIA)	62	NEW	1	1	WILD AT HEART (COLUMBIA)	MARK & LARRY (COLUMBIA)
26	28	12	26	STARTING OVER AGAIN (COLUMBIA)	REBA MCKENZIE (COLUMBIA)	63	50	53	15	TEARS FROM HERE (COLUMBIA)	BAKER & WIFE (COLUMBIA)
27	29	12	27	HOLD ON SOMETHING (COLUMBIA)	JEFF CARSON (COLUMBIA)	64	60	58	5	SORRY YOU ASKED (COLUMBIA)	SWISS YOKARM (COLUMBIA)
28	25	17	23	HYPNOTIZE THE MOON (COLUMBIA)	CLAY WALKER (COLUMBIA)	65	57	62	3	HOPE (COLUMBIA)	BARBARA ALPERT (COLUMBIA)
29	33	35	9	MEANT TO BE (COLUMBIA)	GAMMY VEGHAW (COLUMBIA)	66	85	7	3	BREAKING HEARTS AND TAKING NAMES (COLUMBIA)	DAVID KERSH (COLUMBIA)
30	32	33	11	MY HEART HAS A HISTORY (COLUMBIA)	PAUL BRANOT (COLUMBIA)	67	63	65	17	IT'S MIGHTIGHT CINDERELLA (COLUMBIA)	GARTH BROOKS (COLUMBIA)
31	34	38	9	TREAT HER RIGHT (COLUMBIA)	SAWYER BROWN (COLUMBIA)	68	67	16	6	WITHOUT YOUR LOVE (COLUMBIA)	JAMES BROWN (COLUMBIA)
32	26	28	10	WRESTLE A LOVE WAR (COLUMBIA)	NEAL MCDONALD (COLUMBIA)	69	77	77	5	GRAVITATIONAL PULL (COLUMBIA)	CHRIS LEOCUI (COLUMBIA)
33	37	39	6	A THOUSAND TIMES A DAY (COLUMBIA)	PATTY LOVELESS (COLUMBIA)	70	NEW	1	1	THUMP FACTOR (COLUMBIA)	SMOKEY ARMACHOLD (COLUMBIA)
34	41	47	4	GODDY'S MONEY (COLUMBIA)	ROOCHET (COLUMBIA)	71	NEW	1	1	CARRIED AWAY (COLUMBIA)	GEORGE STRAY (COLUMBIA)
35	49	8	8	DON'T GET ME STARTED (COLUMBIA)	RHETT JAMES (COLUMBIA)	72	NEW	1	1	MY FIFTY (COLUMBIA)	MARSHY BARRETT (COLUMBIA)
36	40	42	5	HONKY TONKIN'S WHAT I DO BEST (COLUMBIA)	MARY STUART & TRAVIS TRITT (COLUMBIA)	73	NEW	1	1	WHAT DO I KNOW (COLUMBIA)	JEFF CARSON (COLUMBIA)
37	36	31	11	TO BE LOVED BY YOU (COLUMBIA)	WYNNIE (COLUMBIA)	74	NEW	1	1	BY MY SIDE (COLUMBIA)	LORIE MORGAN & JON RANDALL (COLUMBIA)
38	42	43	7	PHONES ARE RINGIN' ALL OVER TOWN (COLUMBIA)	MARTINA MCGRAW (COLUMBIA)	75	NEW	1	1	NO NEWS/TOULIA TALKIN' (COLUMBIA)	LONESTAR (COLUMBIA)

Discs showing an increase in detections over the previous week, regardless of chart position. Airplay based on three weeks which are about 3000 detections for the top 100. \* Indicates availability. Catalog number is for cassette single, or single if cassette is unavailable. (C) Copyrighting info available. (D) Copyright info available. (E) Copyright info available. (F) Copyright info available. (G) Copyright info available. (H) Copyright info available. (I) Copyright info available. (J) Copyright info available. (K) Copyright info available. (L) Copyright info available. (M) Copyright info available. (N) Copyright info available. (O) Copyright info available. (P) Copyright info available. (Q) Copyright info available. (R) Copyright info available. (S) Copyright info available. (T) Copyright info available. (U) Copyright info available. (V) Copyright info available. (W) Copyright info available. (X) Copyright info available. (Y) Copyright info available. (Z) Copyright info available. 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# Billboard **Top Country Singles Sales**

WEEK	LAST WEEK	2 WEEKS RANK	WEEKS ON CHART	TITLE	ARTIST	WEEK	LAST WEEK	2 WEEKS RANK	WEEKS ON CHART	TITLE	ARTIST
1	1	1	6	*** No. 1 *** MY MARRIA (COLUMBIA)	BROOKS & DUNN (COLUMBIA)	14	15	12	25	NO NEWS/TOULIA TALKIN' (COLUMBIA)	LONESTAR (COLUMBIA)
2	3	2	15	I'M NOT SUPPOSED TO LOVE YOU ANYMORE (COLUMBIA)	BRITAN WHITE (COLUMBIA)	15	15	12	25	CAN'T BE REALLY GOOD (COLUMBIA)	TIM MCGRAW (COLUMBIA)
3	3	2	13	YOU WIN MY LOVE (COLUMBIA)	SHARNA TAYLOR (COLUMBIA)	16	13	17	47	JANGLES AMONG US (COLUMBIA)	ALABAMA (COLUMBIA)
4	3	2	13	HEADS CALIFORNIA... TAILS CALIFORNIA (COLUMBIA)	JO DICE (MCA)	17	17	14	4	MEANT TO BE (COLUMBIA)	SHARNA TAYLOR (COLUMBIA)
5	1	1	13	IF I WERE YOU (COLUMBIA)	TERRY CLARK (COLUMBIA)	18	22	—	4	HOPE (COLUMBIA)	VARIOUS ARTISTS (COLUMBIA)
6	3	3	17	HYPNOTIZE THE MOON (COLUMBIA)	CLAY WALKER (COLUMBIA)	19	21	22	47	YOU HAVE THE RIGHT TO REMAIN SILENT (COLUMBIA)	PERFECT STRANGER (COLUMBIA)
7	2	3	3	DOES THAT BLUE MOON EVER SHINE ON YOU (COLUMBIA)	TORY KEITH (COLUMBIA)	20	25	19	19	EVEN IF I TRIED (COLUMBIA)	EMILIO (COLUMBIA)
8	3	3	39	I LIKE IT, I LOVE IT (COLUMBIA)	TIM MCGRAW (COLUMBIA)	21	20	21	27	REBECCA LYNN (COLUMBIA)	BRITAN WHITE (COLUMBIA)
9	16	13	7	TEN THOUSAND ANGELS (COLUMBIA)	MINDY MCOREY (COLUMBIA)	22	25	27	37	SOMEONE ELSE'S STRAIT (COLUMBIA)	BRITAN WHITE (COLUMBIA)
10	3	2	25	IT MATTERS TO ME (COLUMBIA)	PAUL FILL (COLUMBIA)	23	15	14	5	WHAT DO I KNOW (COLUMBIA)	ROOCHET (COLUMBIA)
11	11	4	4	TREAT HER RIGHT (COLUMBIA)	SAWYER BROWN (COLUMBIA)	24	18-19	21	71	THE CAR (COLUMBIA)	JEFF CARSON (COLUMBIA)
12	13	15	4	MY HEART HAS A HISTORY (COLUMBIA)	PAUL BRANOT (COLUMBIA)	25	26	17	2	IT'S WHAT I DO (COLUMBIA)	LORIE MORGAN & JON RANDALL (COLUMBIA)

Discs with the greatest sales in detections over the previous week, regardless of chart position. Airplay based on three weeks which are about 3000 detections for the top 100. \* Indicates availability. Catalog number is for cassette single, or single if cassette is unavailable. (C) Copyrighting info available. (D) Copyright info available. (E) Copyright info available. (F) Copyright info available. (G) Copyright info available. (H) Copyright info available. (I) Copyright info available. (J) Copyright info available. (K) Copyright info available. (L) Copyright info available. (M) Copyright info available. (



## RCA BELIEVES 'OUTLAWS' ARE STILL WANTED 20 YEARS LATER

(Continued from page 12)

The original "Wanted! The Outlaws" has been out of print and not available through retail. To alert consumers that the latest edition is a new album, with both old and previously unreleased material, RCA has placed a special "30th Anniversary" designation on the original CD cover.

The project also features liner notes by Billboard Nashville bureau chief Chet Flippo, who wrote the original liner notes 20 years ago when he was associate editor at Rolling Stone. The new packaging will include both sets of liner notes as well as photos from the now recording session.

"We were doing a catalog review last year, and I realized when we came to 'The Outlaws' that it was basically cut out," says Randy Goodman, senior VP/CM of the RCA Label Group. "It had not been available for probably five years and had been available on CD in a limited way as a budget title, which meant that none of the gate [album credits] or liner notes had been available in the CD configuration."

Goodman was eager to rectify that situation. "In my opinion, it's one of the pivotal albums in terms of really marking an interest in modern country music," he says.

"A lot of what is happening today, the independence the artists have, the song selection, the recording process—that really began with 'Wanted! The Outlaws,'" he adds. "There are a lot of

industry practices and musical practices that really find their roots in the outlaw movement, and specifically the 'Outlaws' album. Ron Howie, who is head of sales, and Steve Lindsey, who works a lot with us on catalog development, and I agreed this record deserves to be in the marketplace."

The cuts on the album were brought up to date sonically using digital remastering and CD-RIP processing. The new package will be available on both CD and cassette.

Jennings was the creative force behind the original project, culling previously recorded material from the RCA vaults and putting together the album that spawned such hits as "My Heroes Have Always Been Cowboys," "Suspicious Minds," "Hanky Tonk Heroes (Like Me)," and "A Good Hearted Woman," a Waylon and Willie duet that became the Country Music Assn's 1976 single of the year.

That same year, Jennings and Nelson were named vocal duo of the year and the project garnered albums of the year honors.

Jennings and his pals from the project are happy to see it updated and re-released. "That was something dear to my heart," Jennings says. "I didn't know how it was going to come out [back when I first did it], because most of the songs were 10 years old. I went in there and doctor'd them up and sweetened them up... Just came in and

worked on hers, and I went back and got a couple more of Willie's songs from the vault, [like] 'Swelling Hearts Of Time'... The music is forever."

Nelson agrees that the music has stood the test of time. "It's a great way to bring back the good old days," he says. "I didn't realize it had been 20 years."

When asked what made the album so successful, Nelson replies, "I think it was the fact that it had all four of us singing together, and the songs were good. I thought they were good the first time we cut them. Also I think calling it 'The Outlaws' helped."



JENNINGS

Jennings credits the acceptance to the fact that each of the artists was already selling records on his or her own. "It was like putting four people's fans together, and that's probably why it sold so much," he says. "We were already selling out places."

Jennings also credits the caliber of the material. "I picked 20 songs and tried to pick the best ones. I think it was a good showcase of it, but that was coming. And I think 'Hanky Tonk Heroes' kicked the door down. It was different."

Goodman agrees. "I think it was the first time a younger demo who was really listening to rock's 'real' at that time found a country record that also

addressed their rock sensibilities," he says. "It was rebellion music. It was very rock-influenced, very sparse. It set a new sound and new tone for what was going on in Nashville."

Glaser says he and Jennings were interested in stirring up the country music community back then. "Waylon and I were disgusted with the way radio was handling country music," says Glaser, who still lives in Nashville and occasionally tours in Europe. "There was a legman like it gets every once in a while where everything gets repetitive and labels are too much in charge. We were just trying anything we thought might break it."

RCA's Goodman feels the new package expands on the spirit of the original. "It's very exciting, because we were able to bring the package that Waylon had envisioned 20 years ago to fruition by including all those songs, and then by getting the involvement of Steve Earle, who is truly a son of the outlaw movement, in the studio with these guys. That brought it up to today."

The label is introducing the product as a "front-line album," he says, "because we didn't want it to get lost back in the catalog section. We wanted it up front."

RCA is also putting together an aggressive sales campaign at retail, he adds, which will include positioning at key accounts and securing listening posts. During May and June, the album's first 60 days of release, pro-

grams have been set up with Anderson Merchandisers, Hasideman, Target, and Blockbuster.

"We are going to make people aware it's available, and then it is going to be driven from a primarily merch point of view," Goodman says.

Goodman says plans also include Nelson and Jennings performing "Nowhere Road" on the TNN Music City New Country Awards June 3. They are doing television interviews as well to promote the album.

On the radio side, plans include a number of syndicated radio specials. Stations will be serviced with the whole album, Goodman says, with a focus on "The C and D markets, because those are the radio stations that have the flexibility to jump on something like this. Radio is the secondary approach for us, but we hope to organically grow the awareness."

Mark Stayer, group program director for WTOM Traverse City, Mich., is excited about the project and would like to see radio support it.

"I think it's about time the companies start digging back and praising those maverick artists, and especially albums like 'The Outlaws,' rather than doing tribute albums. I'm bummed up for it," he says. "Radio is doing a terrific job of educating listeners [as to] why country music has gotten so great. It didn't just happen in the last couple of years because some guy named Garth stepped on stage and smashed guitars."

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3	2	63	<b>SHANIA TWAIN</b>	THE WOMAN IN ME	1
***GREATEST GAINER***					
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6	5	14	<b>GARTH BROOKS</b>	FRESH FROGS	3
7	8	13	<b>TIM MCGRAW</b>	ALL ABOUT	1
8	7	73	<b>GARTH BROOKS</b>	THE HITS	1
9	11	6	<b>BRYAN WHITE</b>	BETWEEN NOW AND FOREVER	4
10	11	16	<b>FAYT HILL</b>	IT MATTERS TO ME	4
11	10	7	<b>TOBY KEITH</b>	BLUE MOON	5
12	12	36	<b>LODESTAR</b>	LODESTAR	12
13	12	32	<b>WYNDHA</b>	REVELATIONS	13
14	14	15	<b>TERI CLARK</b>	TERI CLARK	14
15	15	32	<b>THE MAVERICKS</b>	MUSIC FOR ALL OCCASIONS	5
16	18	21	<b>COLLIN RAYE</b>	I THINK ABOUT YOU	5
17	18	14	<b>JOHN MICHAEL MONTGOMERY</b>	JOHN MICHAEL MONTGOMERY	3
18	14	15	<b>NEIL GANDRO</b>	TECHNISC MOON	3
19	17	16	<b>VINCE GILL</b>	SOLDIERS	3
20	20	17	<b>CLAY WALKER</b>	HYPOthesize THE ALBUM	10
21	21	29	<b>BRYAN WHITE</b>	BRYAN WHITE	13
***HOT SHOT DEBUT***					
22	NEW	1	<b>MIDY MCCREARY</b>	TEN THOUSAND ANGELS	22
23	22	20	<b>REBA MCKENZIE</b>	STARTING OVER	1
***PACEMAKER***					
24	26	4	<b>JO DEE MESSINA</b>	JO DEE MESSINA	23
25	24	27	<b>JEFF POWORTHY</b>	GAMES REINDEER PLAY	10
26	27	33	<b>PATTY LOVELESS</b>	THE TRUBBLE WITH THE TRUTH	12
27	28	11	<b>TIM MCGRAW</b>	NOT A MOMENT TOO SOON	1
28	25	34	<b>GEORGE STRAIT</b>	STRAIGHT OUT OF THE BOX	9
29	31	20	<b>TRACY BYRD</b>	NO ORDINARY MAN	3
30	32	34	<b>TRAVIS TRITT</b>	GREATEST HITS... FROM THE BEGINNING	3
31	23	15	<b>BILLY DEAN</b>	IT'S WHAT I DO	18
32	34	15	<b>ALISON KRAUSS</b>	NOW THAT I'VE FOUND YOU A COLLECTION	2
33	32	24	<b>VINCE GILL</b>	WHEN LIFE PINKS YOU	2
34	29	38	<b>BLACKHAWK</b>	STRONG ENOUGH	4
35	40	43	<b>MARTHA MCKENZIE</b>	WILD ANGELS	17

\*Albums with the greatest sales gains this week. \*\*Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. \*\*\*RIAA certification for sales of 1 million units, with multi-platinum sales indicated by a numeral following the symbol. #Albums indicated LP is available. New disc prices and CD prices for RCA and BMG labels are suggested only. These prices include F&L and all other CD prices, are suggested prices, which are presented for informative purposes. Greatest Game Shows: RIAA's largest unit category. Pacemaker indicates biggest percentage growth. Multi-platinum impact shows albums earned from Multi-platinum this week. \*\*Indicates past or present Billboard #1. © 1996, Billboard/EMI Communications, and SoundScan, Inc.

## Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan  
FOR WEEK ENDING MAY 18, 1996

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	211	<b>PATTY CLINE</b>	GREATEST HITS	263
2	3	72	<b>HANK WILLIAMS, JR.</b>	GREATEST HITS, VOL. 1	42
3	2	49	<b>SHANIA TWAIN</b>	SHANIA TWAIN	23
4	—	—	<b>WILSON JOHNSON, WILEY NELSON, BOB OLGREN, TOMPAH GARDNER</b>	IMPRESSE THE OUTLAW	—
5	7	253	<b>REBA MCKENZIE</b>	THE PATSY CLINE STORY	253
6	1	245	<b>GEORGE STRAIT</b>	SUPER HITS	245
7	1	249	<b>GEORGE STRAIT</b>	GREATEST HITS, VOL. 2	249
8	4	267	<b>HANK WILLIAMS</b>	24 GREATEST HITS	267
9	10	250	<b>THE CHARLIE DANIELS BAND</b>	A DECADE OF HITS	250
11	11	253	<b>GEORGE STRAIT</b>	GEORGE STRAIT'S GREATEST HITS	253
13	8	257	<b>GARTH BROOKS</b>	THE CHASE	19
12	9	260	<b>GARTH BROOKS</b>	NO FENCES	26
14	12	187	<b>KETHN WHITLEY</b>	GREATEST HITS	187

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
26	35	63	<b>BROOKS &amp; DUNN</b>	WAITIN' ON A GOODNIGHT	1
27	34	51	<b>DAVE LEE MURPHY</b>	OUT WITH A BANG	10
28	33	198	<b>GEORGE STRAIT</b>	LURE COUNTRY SOUNDTRACK	1
29	42	4	<b>VAUGHAN STRAIT</b>	HIT COUNTY '96	39
30	33	33	<b>LEE RAY FAHLETT</b>	WE ALL GET LUCKY SOMETIMES	26
31	35	70	<b>DIAMOND JAY</b>	IV	14
32	37	21	<b>PAM TILLIS</b>	ALL OF THIS LOVE	26
33	44	22	<b>JOE DIFFIE</b>	LET'S SO PUNNY	29
34	48	16	<b>REBA MCKENZIE</b>	GREATEST HITS VOL. 2	1
35	45	26	<b>BROOKS &amp; DUNN</b>	BRAND NEW MAN	2
36	45	41	<b>ARON TIPPIN</b>	TOOK TOO LONG	22
37	41	63	<b>JEFF POWORTHY</b>	YOU MIGHT BE A FEEDBACK IF	5
38	41	30	<b>TRACY BYRD</b>	LOVE LESSONS	8
39	43	12	<b>RIICOCHET</b>	RIICOCHET	45
40	47	8	<b>DOLLY PARTON</b>	I'VE ALWAYS LOVED YOU AND OTHER GREATEST HITS	47
41	43	45	<b>LORRIE MORGAN</b>	GREATEST HITS	5
42	50	45	<b>ALEAZAMA</b>	GREATEST HITS VOL. 3	1
43	46	4	<b>HANK WILLIAMS, JR.</b>	A.K.A. WYAM BAW SAM	40
44	54	113	<b>THE MAVERICKS</b>	WHAT A DYING SWINE	8
45	55	52	<b>EMILIO CAPRI</b>	LIFE IS GOOD	13
46	54	54	<b>WILEY NELSON</b>	SUPER HITS	34
47	41	65	<b>BROOKS &amp; DUNN</b>	HARD WORKIN' MAN	2
48	54	77	<b>CHARLIE DANIELS</b>	SUPER HITS	50
49	52	19	<b>CHRIS LUDGUS</b>	STEMPADE	30
50	52	—	<b>PATTY LOVELESS</b>	WHEN FALLEN ANGELS FLY	8
51	17	59	<b>DWIGHT YOAKAM</b>	GONE	5
52	68	—	<b>JOHN BERRY</b>	STANDING ON THE EDGE	12
53	50	53	<b>LITTLE TALKER</b>	GREATEST HITS	17
54	65	166	<b>TRAVIS TRITT</b>	HAD MY MIND	2
55	67	26	<b>SAVONN BROWN</b>	REAR MY EAR	11
56	63	138	<b>BLACKHAWK</b>	BLACKHAWK	1
57	60	55	<b>JUNIOR BROWN</b>	JUNIOR HIGH SPDS	46
58	64	54	<b>SHENANDOAH</b>	NOW AND THEN	54
59	67	57	<b>SMOKIN' ARMADILLOS</b>	SMOKIN' ARMADILLOS	17
60	71	120	<b>FAYT HILL</b>	TARZ ME A MAN	7
61	66	62	<b>ALABAMA</b>	IN PICTURES	12
62	70	82	<b>DARLE SINGLEMARY</b>	DARLE SINGLEMARY	1
63	74	119	<b>JOHN MICHAEL MONTGOMERY</b>	ROCKIN' UP	1
64	75	68	<b>WADE WALES</b>	OLD GROUND TO ANOTHER BETTER	19
65	75	72	<b>SMETT AKINS</b>	A THOUSAND MEMORIES	45

## Diversity Reigns At Latin Confab, Awards

**C**ONFERENCE ROUNDUP: Judging from the enthusiastic, positive commentary from attendees last week, it seems safe to say that the 1996 installment of Billboard's International Latin Music Conference was one of the most successful in the event's seven-year history.

Held April 29-May 1 at the Hotel Inter-continental in Miami, the three-day conclave featured an entertaining mixture of showcases and panels. Closing out the proceedings May 1 was Billboard's third annual Latin Music Awards show.

This year's music-intensive happening featured 23 performers, ranging from unsigned Puerto Rican punk/salsa outfit Pura to promising Arista-Texas mariachi artist Nydia Rojas and peerless PolyGram Latino singer/guitarist José Feliciano, winner of Billboard's lifetime achievement award, El Premio Billboard.

Long-time conference attendees were not surprised by the diversity of the participating acts—that's what Latino music is all about. This diversity of talent, however, spilled over into the attendees' opinions of the acts, as no one showcase performer emerged as a clear-cut favorite.

Certainly, the dazzling set by Sony Discos red-hot singer/songwriter Shakira drew heated applause from the vocal throng on hand at the April 29 showcase, sponsored by AmericDisc. Still, there were plenty of observers that evening who were equally enamored of Bojao, EMI Argentina's La Paraturaria, BMG Colombia's Ater-



by John Lannert

cipolados, PolyGram Latino's Soraya, EMI Latin's Bobby Pulido, and Sir George/Sony's DLG.

That scene was repeated at the April 30 showcase, sponsored by ASCAP. Pura capped an evening that sported robust performances by EMI Latin's Barrio Boyz, Arista-Texas' La Diferencia, RMM's Super Cuban All-Stars and Tres Equis, BMG Mexico's Fobia, and unsigned set Pepe Aba.

Perhaps the wide range of opinion reflected the broad array of industry players who showed up for the conference to talk shop, attend panels, and catch some tasty sounds.

And there was no finer music than at the "Writers In The Round" acoustic program, hosted by Warner/Chappell Music. Four superb songwriters—Warner/Chappell's Fernando Osorio, EMI Latin recording artist Pete Astudillo, permusic's Mary Lambert, and unsigned Javier Mendez—fascinated the appreciative audience with infectious, well-crafted tunes.

Mentions go to Ellen Marsakie, Warner/Chappell VE Latin music division, for coming up with the swell idea of presenting a set dedicated to songwriters. "Curb Records' Patty Cabrera, a late addition to the confab, proved to

be a delightful surprise, as the status-conscious singer/producer/Christian artist belted out three tracks from her label debut, "Siempre Y Para Siempre." By the way, Cabrera was the only Latin recording artist to earn a spot among People magazine's "50 Most Beautiful People In The World 1996."

Billboard's third annual Latin Music Awards show was hosted by Michel de Lorenzo, star of the Fox TV drama "New York Undercover." Entertainingly unpredictable, de Lorenzo kept the awards coming for the likes of Epic/Sony idol Gloria Estefan, inaugural honoree of the "Spirit Of Hope" award; BMG superstar Juan Gabriel, who was inducted into Billboard's Latin Music Hall of Fame; and Feliciano, who turned in a riveting bilingual set that included his 1968 smash "Light My Fire." Other awardees turning in superb performances were Astudillo, Crescent Moon/Epic's Albita, and El Dorado/EMI Spain's Héroe Del Silencio.

The musical segments of the conference were complemented by three lively industry panels, plus the enlightening keynote address by Ralph Peer II, chairman/CEO of permusic. Also, Peer provided a valuable clarification at the "Contracts & Negotiations" panel. Deep thanks go out to Peer and the other industry veteran who participated in the conference.

Finally, sincere thanks, as always, to my colleagues at Billboard who helped make this year's convention such a genuine hit: Maureen Ryan, special events manager; Elizabeth (Continued on next page)

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## Advertisement

### Ralsencia Music Publishing, Inc. signs "Contract" with Music Publishing Corporation of Televisa - Mexico, to market the musical catalog of composer Tony Medina.



Left to right: Front row Raul Flascencia Jr. and Juan Carlos Abala Habibi. Back row Fernando Ulloa López, Ines Moran and Vilo Arias, at signing of the contract between Ralsencia Music and America Musical

Ralsencia Music Publishing, Inc. based in Miami, Florida, recently signed a sub-publishing contract with America Musical, a music publishing corporation of Televisa, Mexico. The signing of the contract took place in the general offices of America Musical, which are located in Mexico City, Mexico.

Ralsencia Music was represented by its president Raul Flascencia, Jr. and America Musical by its general manager and legal representative Juan Carlos Abala Habibi.

The contract signing was witnessed by Vilo Arias, music columnist, and Ines Moran. Also present was attorney Fernando Ulloa López, representing America Musical's judicial department.

As a result of this business arrangement, the representatives for both Ralsencia Music and America Musical expressed their commitment to a profitable and harmonious relationship in the coming years.

Ralsencia owns the exclusive publishing rights of the musical catalog of the well-known composer Tony Medina, to whom both enterprises shall give their support.

**RALS** Tony Medina, composer of numerous hits and BMI Gold Medal winner, is signed exclusively with Ralsencia Music, Inc.



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## LATIN NOTAS

(Continued from preceding page)

Tanuseti, director of marketing; Michele Jacangelo, advertising services manager; and Gayle Pinkelstein, marketing and publicity associate. Special thanks to Angela Rodriguez, Billboard's Latin marketing manager, for her usual Herculean effort.

An additional tip of the cap goes to Donato and Gene Smith, Billboard's associate publisher/informational, for their excellent work on this year's Latin music program

guide.

Last but not least, cheers to Robert Saxe for the smooth sound blends at the showcases and awards shows.

**BRAZIL'S AMOROUS EXPLOSION**—“Estoy Enamorado,” a Spanish-language ballad by Sony duo Donato & Estéfano that was a minor hit in the U.S., has become a huge smash in Brazil, courtesy of

(Continued on page 27)

## LATIN TRACKS A-Z

WEEK	WEEKS ON CHART	WEEKS TO DATE	PEAK POSITION	ARTIST	TITLE
1	1	1	1	THE TITLES (Various) (Sony Music Intl.)	THE TITLES (Various) (Sony Music Intl.)
2	2	2	2	ANITA BARRI (Various) (Sony Music Intl.)	ANITA BARRI (Various) (Sony Music Intl.)
3	3	3	3	AMBITA 70 (The Sound Network)	AMBITA 70 (The Sound Network)
4	4	4	4	ROBERTO BLAS (Various) (Sony Music Intl.)	ROBERTO BLAS (Various) (Sony Music Intl.)
5	5	5	5	AMOR FANTASMA (Soyuzdetfilm)	AMOR FANTASMA (Soyuzdetfilm)
6	6	6	6	ASACA (Various) (Soyuzdetfilm)	ASACA (Various) (Soyuzdetfilm)
7	7	7	7	COGNATA (Various) (Soyuzdetfilm)	COGNATA (Various) (Soyuzdetfilm)
8	8	8	8	CONCORD (Various) (Soyuzdetfilm)	CONCORD (Various) (Soyuzdetfilm)
9	9	9	9	CONCORD (Various) (Soyuzdetfilm)	CONCORD (Various) (Soyuzdetfilm)
10	10	10	10	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
11	11	11	11	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
12	12	12	12	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
13	13	13	13	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
14	14	14	14	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
15	15	15	15	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
16	16	16	16	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
17	17	17	17	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
18	18	18	18	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
19	19	19	19	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
20	20	20	20	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
21	21	21	21	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
22	22	22	22	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
23	23	23	23	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
24	24	24	24	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
25	25	25	25	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
26	26	26	26	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
27	27	27	27	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
28	28	28	28	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
29	29	29	29	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
30	30	30	30	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
31	31	31	31	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
32	32	32	32	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
33	33	33	33	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
34	34	34	34	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
35	35	35	35	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
36	36	36	36	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
37	37	37	37	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
38	38	38	38	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
39	39	39	39	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)
40	40	40	40	DECELANO (Various) (Soyuzdetfilm)	DECELANO (Various) (Soyuzdetfilm)

## Hot Latin Tracks™

WEEK	WEEKS ON CHART	WEEKS TO DATE	PEAK POSITION	ARTIST	TITLE
1	1	1	1	OLGA TANON	★ BASTA YA
2	1	4	1	LOS TIJERES DEL NORTE	★ AMARTE A TI
3	4	13	4	CHRISTIAN	★ PUES CULI CAR
4	5	6	7	VOICES UNIDAS	★ DE REPENTE
5	6	7	7	SORAYA	★ LISTO YA
6	8	2	1	SHAKIRA	★ GRUPO LIMITE
7	8	2	1	ENRIQUE IGLESIAS	★ YO TE AMARE
8	10	10	8	LIBERACION	★ UN MILLON DE ROSAS
9	10	10	8	MICHAEL SALGADO	★ NO MORIRA
10	11	15	6	LA MARFA	★ YO TE AMARE
11	9	5	10	LA MARFA	★ YO TE AMARE
12	13	18	6	DLG	★ YO TE AMARE
13	20	27	5	LA MARFA	★ YO TE AMARE
14	7	1	15	ENRIQUE IGLESIAS	★ BOBBI PALUDO
15	15	14	16	BOBBI PALUDO	★ MARC ANTHONY
16	19	12	7	MARC ANTHONY	★ LA DIFERENCIA
17	17	17	11	LA DIFERENCIA	★ DIEGO TORRES
18	15	23	4	DIEGO TORRES	★ LA TROPA F
19	12	13	16	LA TROPA F	★ BANDA EL RECODDO
20	21	21	5	BANDA EL RECODDO	★ INTOCABLE
21	18	25	3	INTOCABLE	★ SELINA
22	35	7	2	SELINA	★ RITMO ROJO
23	22	24	3	RITMO ROJO	★ CRISTIAN
24	14	8	18	CRISTIAN	★ ROSA RAMAZZOTTI
25	31	2	2	ROSAMAZZOTTI	★ TOMMY VEGA
26	39	2	2	TOMMY VEGA	★ GISELLE
27	23	25	5	GISELLE	★ EZEQUEL PERA
28	NEW	5	8	EZEQUEL PERA	★ LOS FUGITIVOS
29	32	19	8	LOS FUGITIVOS	★ INDUSTRIA DEL AMOR
30	NEW	1	1	INDUSTRIA DEL AMOR	★ JOSE MANUEL FIGUEROA
31	NEW	1	1	JOSE MANUEL FIGUEROA	★ INTOCABLE
32	36	16	16	INTOCABLE	★ LOS TIJERES DEL NORTE
33	24	25	12	LOS TIJERES DEL NORTE	★ JAY PEREZ
34	34	40	3	JAY PEREZ	★ WAZZ
35	40	2	2	WAZZ	★ THALIA
36	30	30	3	THALIA	★ PROFO FERNANDEZ
37	26	30	9	PROFO FERNANDEZ	★ GRUPO MOJADO
38	BE-ENTRY	5	5	GRUPO MOJADO	★ FAMILIA
39	BE-ENTRY	5	5	FAMILIA	★ LOS CARMINANTES
40	BE-ENTRY	4	4	LOS CARMINANTES	

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POP	TROPICAL/SALSA	REGIONAL MEXICAN
1 SORAYA (Various)	1 DLG (Various)	1 LOS TIJERES DEL NORTE
2 OLGA TANON	2 MARC ANTHONY	2 GRUPO LIMITE (Various)
3 CRISTIAN	3 TOMMY VEGA	3 LIBERACION
4 VOICES UNIDAS	4 OLGA TANON	4 MICHAEL SALGADO
5 DIEGO TORRES	5 GISELLE	5 LA MARFA
6 SHAKIRA	6 SHAKIRA	6 LA MARFA
7 ENRIQUE IGLESIAS	7 TITO ROSAS	7 BOBBI PALUDO
8 ROSAMAZZOTTI	8 GRUPO FORTUNA	8 LA DIFERENCIA
9 MILE (Various)	9 ALICIA CASTRO	9 BANDA EL RECODDO
10 LONDRONES ROULES	10 ANTHONY CRUZ	10 LA TROPA F
11 DONATO & ESTEFANO	11 VICTOR MORALES	11 INTOCABLE
12 MARIA SANCHEZ	12 CRISTIAN	12 ENRIQUE IGLESIAS
13 MICHU (Various)	13 SORAYA	13 RITMO ROJO
14 DLG	14 DONATO & ESTEFANO	14 EZEQUEL PERA
15 THALIA	15 TITO ROSAS	15 INDUSTRIA DEL AMOR

# 27th Annual Dove Awards Highlight Gospel Music Week



Rockers dc Talk won awards for artist of the year, song of the year, and rock recorded song of the year. Shown, from left, are Kevin Smith, Michael Tait, and Toby McKeehan.



"Cele GMA Goes Country" showcased some of Christian country music's top acts at the Nashville Convention Center. Shown, from left, are Jeff Sivey, Jed and Clara Seneca, host Marly Raybon, and Vince Wilcox and Don Pardo of Vince Wilcox & Pardo. Presented by Country America magazine, the event featured great music as well as drawings for T-shirts, saddlebags, and Justin boots.



During GMA Week, ASCAP hosted its 18th annual Christian Music Awards at its offices. Myrrh Records newcomer Jessi Velaquez and Dove Award winners Anahid performed at the event. ASCAP presented Amy Grant with the prestigious Voice of Music Award. Shown, from left, are ASCAP VP Connie Bradley, ASCAP Nashville director of membership relations Dan Keen, ASCAP Executive VP/COO John LoFumento, and ASCAP board member and Sony/ATV Tine CEO Dede Hilly.



Kathy Troccoli and Mark Lowry hosted the annual Songwriter's Showcase featuring Christian music's top tunesmiths. Shown, from left, are Sparrow Publishing's Richard Heeden, Steven Curtis Chapman, Troccoli, Lowry (who received the Geady Nutt Humor Award from the GMA) and Word Publishing's Debbie Atkins.

Nearly 2,000 people converged on the Stouffer Hotel and Nashville Convention Center April 23-25 for Gospel Music Week 1996. They attended a variety of seminars, showcases, and events focusing on the Christian music industry. The event was sponsored by the Gospel Music Assn., and the week's festivities were capped by the 27th annual Dove Awards, which seemed to signal a changing of the guard as rock acts came to the forefront. Taking artist of the year honors were Christian rockers dc Talk. The title cut of the group's current album, "Jesus Freak," won the song of the year award, the first rock song to win in that category. Here are a few photo highlights from the week.



SESAC honored its top Christian songwriters and publishers during GMA Week with a reception at Henry's Coffeehouse in downtown Nashville. McSpadden-Smith was named publisher of the year, and Reggie Hamm was named Christian songwriter of the year. Shown, from left, are McSpadden-Smith's Ron Smith, SESAC writer-publisher representative Rebecca Palmer, McSpadden-Smith's Shewen McSpadden, Hamm, McSpadden-Smith's Mary Wheeler, and Ray Smiley.



Shown, from left, are former GMA chairman of the board Joe Moscheo; singer/comedian Mark Lowry, who won the GMA's Geady Nutt Humor Award; and GMA president Bruce Koblish.



"Are you sure you've got the right Chapman?" asked vocalist of the year winner Gary Chapman asked upon receiving his award. He was referring to Steven Curtis Chapman, who has won multiple Dove Awards in the past.



Point Of Grace captured group of the year honors as well as the awards for pop recorded song ("The Great Divide") and pop recorded album ("The Whole Truth"). Shown, from left, are band members Shelley Phillips, Heather Floyd, Denise Jones, and Terry Jones.



CaCe Winans was recognized for her solo set "Alone in His Presence." The album contained the cut "Great Is Thy Faithfulness," which won the traditional gospel recorded song award and helped her land her award for female vocalist of the year. Her next project is a greatest-hits package with brother and long-time singing partner BeBe Winans.



GMA held a special dinner at its Music Row offices to recognize its affiliates nominated for Dove Awards in the song and songwriter categories. Shown, from left, are Steven Curtis Chapman, GMA VP Roger Sovine, and dc Talk's Toby McKeehan, Grant Cunningham, Don Koch, Matt Huesmann, Joe Beck, Wayne Kirkpatrick, and John Marsden, who were among the other songwriters honored.



"Turn Your World Around: Christian Music Goes Global" was one of the week's top seminars. Shown at the seminar, from left, are Crossbow Productions' Garrin 'a'nt Goo, Strong Communications' Tessie Guel, International touring artist/moderator Kenny Marks, Word Australia's Wendy Moulton, GMA president Bruce Koblish, Parschulte Productions' Mark de Jong, SAREPTA MUSIC South Africa's Anton Bekker, and David Green of Seve Green Ministries.



## Top Jazz Albums.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ROCK SELLER REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		
			***No. 1***		
1	1	17	CASSANDRA WILSON	BLUE NOTE 57830/AT&T	A VARIETY OF NO. 2
4	17	1	VAN MORRISON WITH GEORGIE FAME & FRIENDS	NEW LINE 1045 HAS THIS BEEN GOING ON	NEW MUSIC HAS THIS BEEN GOING ON
3	2	9	NERIE HANCOCK	NERIE 527094	THE NEW STANDARD
4	26	3	SOUNDTRACK	PRINCE 38071 R/S	LEAVING LAS VEGAS
3	6	40	SOUNDTRACK	MULTIPLY 454/IMPACTOR 8905	THE BRIDGES OF MADISON COUNTY
6	7	9	ELLIS & JAMBLE	WARNER BROS. 49122	OLD FOLKS OLD FACES
7	6	13	JOE SIMPSON	WORLDWIDE 817903	LOVED TONES
11	8	11	DIANA KRALL	ALL FOR YOU (A COERCION TO THE NAT KING JAZZ TRIO)	IMPACTOR 8905
9	13	9	JOHN McLAUGHLIN	WORLD 527626	THE PROMISE
10	14	28	TONY BENNETT	COLUMBIA 67349	HERE'S TO THE LADIES
11	13	6	SURRENDER TO THE AIR	ESPUMA 8190466	SURRENDER TO THE AIR
17	17	2	BIANE SCHULZ	GSP 5641	WALK LIKE ME IN
13	12	3	CHRISTIAN MCBRIDE	NERVE 525965	NUMBER TWO EXPRESS
14	15	5	CHARLIE HADEN QUARTET W/ET	WORLD 527827	NOW IS THE HOUR
15	16	31	TONY BENNETT	COLUMBIA 66214	MTV UNPLUGGED
16	18	135	SOUNDTRACK	HOLLYWOOD 81357	SWING KIDS
17	19	58	DAVID SANBORN	WORLDWIDE 817903	PEARLS
5	14	14	ROSEMARY CLOONEY	CONCORD 4469	DEDICATED TO NELSON
18	22	10	SHIRLEY HORN	NERVE 526555	THE MAIN EMPLOYMENT
19	21	55	WINTON MARSALIS & ELLIS MARSALIS	COLUMBIA 66214	JAZZ COOL: BLUES
21	20	6	CYRUS CHESTNUT	ATLANTIC JAZZ 82544	JAZZ COOL: BLUES
22	24	3	LOUIS ARMSTRONG	BLU VICTOR 4698	EARTH STORIES
23	23	57	RACELLE FERRELL	BLUE NOTE 57830/AT&T	GREATEST HITS
24	25	125	ALTA FIDELIZADO	WORLD 518064	FIRST IMPRESSIONS
25	RE-ENTRY		ANTONIO CARLOS JOBIM	WORLD 527472	THE BEST OF THE SONGBOOKS

## TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL
			***No. 1***		
1	21	1	QUINCY JONES	GREAT ENTERTAINMENT 8905	THE BEST OF QUINCY JONES
2	179	2	KENNY G	ARISTA 13849	BREATHLESS
4	26	2	RANDY CRAWFORD	BLUESMAN 98864	NAKED AND TRUE
7	2	7	SPYRO GYRA	GSP 5642	HEART OF THE NIGHT
5	3	8	THE JOHN TESH PROJECT	UTS 52125	DISCOVERY
8	10	15	RUSS FREEMAN & THE RIPPINGTONS	GSP 5670	BRING NEW WORLD
9	7	26	WILL DOWNING	INDISCOPY 82512	NOTES
6	8	30	BIDNEY JAMES	WARNER BROS. 49111	SELECTION
8	22	2	JERALD DEMPYON	GSP 5679	THINKING ABOUT YOU
18	19	10	GERIDGE HOWARD	GSP 5679	REFUGEE ADJUSTMENT
13	13	2	NEB ALPERT	ARC 50485 8005	SECOND WIND
12	11	5	HERB ELLIOTT	BLUE NOTE 28050/AT&T	CITY SPEAK
12	7	7	SARL KLUGAN	WARNER BROS. 49884	SUDDEN BURST OF ENERGY
16	13	3	DOC POWELL	DISCOVERY 7707	LAB RACK
13	14	37	FOURPLAY	WARNER BROS. 49202	ELITE
18	16	7	PAMELA WILLIAMS	HEADS UP 3034	SATISFIED
17	14	4	THE JAZZMASTERS	JVC 2041	THE JAZZMASTERS II
18	19	26	NAJEE	WORLD 527574	NAJEE PLAYS SONGS FROM THE NEW JAZZ A TRIIBUTE TO STEVE WONDER
19	24	25	BOBBY CALDWELL	SH-3008 8910	SMALL SURVIVOR
20	15	3	VARIOUS ARTISTS	WORLD 527472	SAF FOR LOVERS COLLECTION
21	RE-ENTRY		PAUL TAYLOR	OUTPOST 77278	ON THE HORIZON
22	23	18	GEORGE BENSON	WARNER BROS. 49550	THE BEST OF GEORGE BENSON
23	25	105	THE JOHN TESH PROJECT	UTS 52125	SAK BY THE FIRE
24	21	36	KEND MASON	WORLD 52722/AT&T	SAPPHIRE
25	RE-ENTRY		DAVID SANBORN	WORLDWIDE 817903	THE BEST OF DAVID SANBORN

Albums with the greatest sales gains this week. \* Reissuing. Industry Assn. of America (IAMA) certification for sales of 500,000 units. A RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Albums include vinyl available. \*\*Indicates past or present bestseller No. 1. © 1996, RIAA/IBAMA/RIAA Communications, and SoundScan, Inc.

## Artists &amp; Music

## No JazzTimes Convention This Fall; Gil Evans—Gone But Cool As Ever

**Ebb & Flow:** The annual JazzTimes Convention—a business and music event—has by the magic of the magazine name—has postponed for 1996. The state of last November's event in New York was overwhelmed by attendees (whose numbers steadily increase each year), and convention director Lee Mergener explains that JazzTimes "had difficulty securing an appropriate venue for this fall."

The mag itself is also entering a busy phase; another reason for the convention's cancellation was an internal restructuring and relocation of JazzTimes' operations to a "larger facility," according to Mergener. Boom times put human resources to the test, and the magazine is also committed to sponsoring 16 jazz festivals nationwide this summer.

Meanwhile, another annual event shifts into high gear. This year's Thelonious Monk Competition will feature a 10th anniversary gala. In 1965, the highly respected contest—put on by the Thelonious Monk Institute of Jazz in Washington, D.C.—focused on guitar and bass. At the Nov. 23 semifinals, it returns to piano.

Those sax players who intend to take home the \$20,000 top prize better brush up on their "Cherokee," "Also Came Betty," "Chelsea Bridge," and "Good Bait"—all tunes from which players must choose to show their improvising skills. The last time the Monk Competition dealt with saxophone was in 1991, when Joshua Redman walked away with the winner. This year the Warner Bros. recording artist is part of the judging team, along with Wayne Shorter, Jimmy Heath, Joe Lovano, and Jackie McLean. About 300 entries arrive each season, but the Competition's organizers remain ever so interested and capable candidate to apply.

As part of the 10th anniversary festivities, the event will be taped for part a prime-time broadcast on a major television network. The institute's address is 6225 Wisconsin Ave. N.W., Suite 605, Washington, D.C. 20016.

**GILBERT:** Monday (18) would have been Gil Evans' 84th birthday, and several Evans-related events coincide to remind us of his influence on this era's jazz sound. June 8 finds the composer/arranger being inducted into the American Jazz Hall of Fame, as part of the New Jersey Jazz Festival. Another feat, George Wein's venerable JVC affair, dedicates a night to Evans music June 23. The Gil Evans Orchestra, led by his son, trumpeter Miles Evans, will conduct the homage. Her debt to Gil has been expressed in her work time and again. Schneider's last Enja disc was titled "Gil," best forthcoming compilation for the label is called "Com-



by Jim Macvie

ling About."

GRP, which is doing a great job releasing important jazz titles from its illustrious vaults, has just shipped that label's seminal "Out Of The Cool" by the 1961 edition of the Evans Orchestra. Meanwhile, the cornerstone of Evans' summer retail profile, the six-disc boxed set "Miles Davis & Gil Evans: The Complete Columbia Studio Recordings," has been rescheduled from its original June release date. It's now listed for an August debut.

**C-H-C-H-CHANGES:** Move a few elements around, bolster the personality of the soloing, and the

blues can easily morph into jazz. Two recent BlueNote Blues discs make a play for both markets by doing just that. Highly regarded guitarist Ronnie Earl stretches out his ballad, sophisticated solo on "Grateful Heart: Blues & Ballads," making his jazzist-sounding disc ever. Cutting tunes by John Coltrane and Kenny Burrell helps, as does existing David "Fathead" Newman's improvisational know-how on tenor sax.

Keyboardist Ron Levy, a longtime blues keyboardist and producer and leader of the band Wild Kingdom, makes a similar move. He shuffled a component or two for his "Zim Zam Zoom," coming up with a groovy jazz feel that he calls "acid blues on B-3." The commercially slanted swing/funk vibe is enhanced by the inclusion of jazz drummer Idris Muhammad, a special guest in the Kingdom for this disc. Blues and jazz radio should be working in tandem for this pair of dates.

## Billboard

FOR WEEK ENDING MAY 18, 1996

## Top New Age Albums.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL
			Compiled from a national sample of retail store and rock store sales. Reports collected, compiled, and provided by SoundScan		
			***No. 1***		
1	1	22	THE MEMORY OF TREES	ENYA	18 ANIMA 8110
2	2	232	SHEPHERD MOONS*	YENYA	IMPACTOR 8905
3	3	112	LIVE AT THE ACROPOLIS*	EVITA	PRINCE 38071 R/S
4	4	54	BY HEART	JIM BRICKMAN	WORLDWIDE 81114
5	5	2	SACRED ROAD	DAVID LANZ	WORLDWIDE 81114
6	6	8	SPHUM	OTTOMAR LIBERT & LUNA NEGRA	WORLDWIDE 81114
7	7	82	LIVE AT RED ROCKS	JOHN TESH	UTS 52125
8	8	196	IN MY TIME	VARIOUS ARTISTS	PRIVATE MUSIC 82106
9	9	11	A THOUSAND PICTURES	CRAIG CHAUQUO	WORLDWIDE 81114
10	10	7	WITH HIM, LIL SAMPLER '96	VARIOUS ARTISTS	WORLDWIDE 81114
11	11	210	MOVIEVAU FLAMENCO & HIGHER CRYSTAL	OTTOMAR LIBERT	WORLDWIDE 81114
12	12	20	THE MUSIC OF THE GRAND CANYON	NICHOLAS QUINN	WORLDWIDE 81114
13	13	80	FOREST	GEORGE WINSTON	WORLDWIDE 81114
14	RE-ENTRY		SONGS FROM A SECRET GARDEN	SECRET GARDEN	WORLDWIDE 81114
15	RE-ENTRY		IN THE ENCHANTED GARDEN	KEVIN KERN	WORLDWIDE 81114
16	13	10	NO WOODS	JIM BRICKMAN	WORLDWIDE 81114
17	14	11	NINTERLAND	STRANGE CARRO	DISCOVERY 7707
18	15	16	VOICES	VANGUISH	ATLANTIC 82512/AT&T
19	16	43	AN ENCHANTED EVENING	STARO	DISCOVERY 7707
20	18	15	THE BEST NEW AGE	VARIOUS ARTISTS	WORLDWIDE 81114
21	19	30	TEMPEST	JESSE COLE	WORLDWIDE 81114
22	22	48	WNAI	OTTOMAR LIBERT & LUNA NEGRA	WORLDWIDE 81114
23	20	106	CELTIC TWILIGHT	VARIOUS ARTISTS	WORLDWIDE 81114
24	17	17	THE DREAM MIXES	TANGIERNE DREAM	WORLDWIDE 81114
25	RE-ENTRY		I LOVE YOU PERFECT	YANNI	WORLDWIDE 81114

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## Classical KEEPING SCORE



by Heidi Waterson

**NEW CONCERT:** In April, KTHQ, one of Tulsa, Okla.'s classic rock stations, switched formats to classical, and its manager, Rick Cohn, couldn't be happier. As a "second choice" in the market, the station was "getting no love," Cohn says, and research showed that with 30- to 54-year-olds, classical had as good a shot as any other format—and no competition. So the station hooked up with SW Networks, which offers 24-hour classical programming segmented into day-parts and a light, album rock approach, minimal talk, and no features. Renamed KCFM, the station has been a splash.

"I've gotten 300 letters, from 17-year-olds down to schoolteachers, from people in their 30s and 40s," Cohn says. "We're getting the people who already love classical music and didn't have a radio station to listen to, and also people who are trying it out and like it because it's a more contemporary presentation than you usually get with classical radio. Our goal is not to educate, but to entertain."

After two weeks, KCFM ranked fifth in the market with a 9 share in its target demographic, 35-64, for 7 p.m.-midnight. Cohn expects to hit a 3 share with the 12-plus demographic this year, "and we might go as high as a 5 share down the road." Advertisers have also become interested, not just the arts people but the high-end car dealers, "people our salesmen couldn't get appointments with before," says Cohn.

Although he basped the format change on bottom-line issues and never much liked classical, he says he enjoys "I don't feel like a sold salesperson." I recognize a lot of the music I remember from cartoons," says Cohn, 46. "I'm so do like an old lady for listening to it. It beats those same songs I've been hearing over and over for 30 years. I even spent \$4,000 on a good stereo system so I could hear it better."

Tony Rudel, SW's VP for classical programming, says the network is on five other classical stations (in Grand Rapids, Mich., Indianapolis, Milwaukee, Albany, N.Y., and Walla Walla, Wash.). His 16,000 tracks range from John Dowland to Lou Rawls, and programming follows the "Mozart rule"—Mozart

every 2 1/2 hours. "I try to find stuff that is not going to bore the core listener or turn off the new listener," Rudel says.

**RADIO DEBATE:** SW Networks' Tony Rudel and Mario Mazza, late of WQXR New York and now PD of WCRB-FM Waltham, Mass., went head to head with Deutsche Grammophon's Wende Persons on radio programming issues at a Classical Music Broadcasters Assn. panel May 3 in New York. Rudel and Mazza insisted that classical stations need to get to the huge number of "nonpurist" listeners who will "sample" classical music on the radio, rather than listen to it devotedly, hour after hour. "People don't say, 'It's 8:05, time to turn on the orchestra broadcast anymore,'" Rudel said. "Our business is to accompany their lives."

To get that audience, Rudel and Mazza stress research using focus groups in which targeted listeners identify the logic universe they prefer. Mazza has a playlist of 1,000 titles, which he plans to narrow further; Rudel, as noted above, has 12,000. Both agreed that vocal music, despite its importance in the record world, makes folks tune out. Panel moderator Tom Bartunek of WQXR New York and Mazza pointed out that a vocal disc that makes Billboard's Top Classical Albums chart may be selling only 10,000 copies nationwide, and 16,000 is a mere fraction of their local radio audience. Rudel (son of the conductor Julius Rudel and an opera fan) also pointed out that even though most pop music is vocal, classical vocal music represents a far greater sonic range than pop. Rudel actually shrinks his radio music's range: "We take out the high end and broaden the middle so it sounds more like pop."

Such sentiments horrify Persons, whose goal is to promote the distinctiveness of artists and performance rather than subsume them into the background. "I worry about the 'let's be as bland as we can so no one will turn us off' attitude," she said, and urged "aggressively car-catch[ing]" programming that encourages active rather than passive listening. She got support from KXTR Kansas City, Kan., music director Patrick News and PD Don Fine, who have a similar category for music by such artists as Philip Glass and the Kronos Quartet. "It's helped with the younger demo," News said and Jim Connett, PD at KFJL St. Louis, who takes risks and has a 12-plus share of 3.5. "I'm in the risk-taking business," Connett said.

## TOP CLASSICAL ALBUMS

RANK	WEEKS ON CHART	ARTIST	TITLE
1	1	<b>SOUNDTRACK</b> LARI & NUMBER (SUGGESTED LIST PRICE OF EQUIVALENT)	★ No. 1 ★ IMMORTAL BELIEVED 45 weeks on chart
2	2	<b>ROBERTO ALZAMANA GHEORGHIO</b> EM (10 RECORDS) 11.98	QUETS & ARIAS
3	3	<b>ROBERTO ALZAMANA GHEORGHIO</b> EM (10 RECORDS) 11.98	THE 3 TROIS IN CONCERT CHANT
4	4	<b>CARRERAS, DOMINGO, PAVAROTTI (MEXICO)</b> AS (21 RECORDS) 19.98	THE 3 TROIS IN CONCERT CONCERT
5	5	<b>CARRERAS, DOMINGO, PAVAROTTI (MEXICO)</b> AS (21 RECORDS) 19.98	IN CONCERT
6	30	<b>JOSÉ CARRERAS</b> RCA (20 RECORDS) 19.98	PASSION
7	6	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> RCA (20 RECORDS) 19.98	CHANT 3
8	7	<b>CECILIA BARTOLI</b> RCA (20 RECORDS) 19.98	A PORTRAIT
9	8	<b>ANGELA GHEORGHIU</b> LONDON (40 RECORDS) 12.98	ARIAS
10	9	<b>MIRACLES OF SANTIAGO</b> HAROLD M. FLANCA (4 RECORDS) 16.98	MIRACLES OF SANTIAGO
11	12	<b>ANGELA GHEORGHIU</b> LONDON (40 RECORDS) 12.98	OPERA ARIAS
12	14	<b>BRUN TERPIL</b> RCA (20 RECORDS) 19.98	OPERA ARIAS
13	11	<b>SAN FRANCISCO SYMPHONY (OLSON THOMAS)</b> RCA (20 RECORDS) 19.98	PROCESSION RING AND JAZZ
14	7	<b>ANGELA GHEORGHIU</b> LONDON (40 RECORDS) 12.98	FROM HOLLAND WITH LOVE
15	15	<b>SAINT PAUL CHAMBER ORCHESTRAL ENSEMBLE</b> RCA (20 RECORDS) 19.98	PAPER MUSIC

## TOP CLASSICAL CROSSOVER

RANK	WEEKS ON CHART	ARTIST	TITLE
1	1	<b>VARIOUS ARTISTS</b> RCA (20 RECORDS) 19.98	★ No. 1 ★ THE CHILDREN OF BOSNIA 2 weeks on chart
2	1	<b>JOHN WILLIAMS &amp; THE BOSTON POPPERS ORCHESTRA</b> RCA (20 RECORDS) 19.98	SUMMON THE HEROES
3	2	<b>CINCINNATI POPS (HUNZEL)</b> RCA (20 RECORDS) 19.98	SYMPHONIC STRIKES
4	2	<b>MONS. SCHWARTZ MEDICAL GROUP (MONZIE)</b> SONY (20 RECORDS) 19.98	SMILING SHADOWS OF THE EAPRE
5	3	<b>LONDON PHILHARMONIC ORCHESTRA</b> RCA (20 RECORDS) 19.98	US AND THEM SYMPHONIC PINK FLOYD
6	4	<b>FLACIDO DOMINGO</b> SONY (20 RECORDS) 19.98	THE MAN OF LA MANCHA
7	5	<b>VARIOUS ARTISTS</b> RCA (20 RECORDS) 19.98	BIBBIDI BOBBIDI BOO
8	15	<b>SOUNDTRACK</b> SONY (20 RECORDS) 19.98	SENSE AND SENSIBILITY
9	7	<b>FITZMAK PERLMAN</b> RCA (20 RECORDS) 19.98	IN THE FIDDLER'S HOUSE
10	5	<b>CINCINNATI POPS (HUNZEL)</b> RCA (20 RECORDS) 19.98	THE MAGICAL MUSIC OF OSMEY
11	10	<b>WANDA MAE</b> SONY (20 RECORDS) 19.98	THE VOLIN FLAIR
12	16	<b>VARIOUS ARTISTS</b> RCA (20 RECORDS) 19.98	PIAVOTTI & FRIENDS 2
13	12	<b>VARIOUS ARTISTS</b> RCA (20 RECORDS) 19.98	HEIGH-HO MOZART
14	11	<b>MICHAEL NYMAN</b> SONY (20 RECORDS) 19.98	THE PIANO
15	14	<b>JOHN WILLIAMS/SITKIN PERLMAN</b> RCA (20 RECORDS) 19.98	SCHINDLER'S LIST

## TOP OFF-PRICE CLASSICAL

RANK	WEEKS ON CHART	ARTIST	TITLE
1	1	<b>VARIOUS ARTISTS</b> RCA (20 RECORDS) 19.98	★ No. 1 ★ PIANO BY CANDELIGHT
2	2	<b>VARIOUS ARTISTS</b> RCA (20 RECORDS) 19.98	CLASSICS FOR RELAXATION & MEDITATION
3	3	<b>CARRERAS, DOMINGO, PAVAROTTI (MEXICO)</b> AS (21 RECORDS) 19.98	WALLD: THE FOUR SEASONS
4	7	<b>VARIOUS ARTISTS</b> RCA (20 RECORDS) 19.98	20 CLASSICAL FAVORITES
5	4	<b>SYMPHONY ORCH. BADEN BADEN (BOUR)</b> RCA (20 RECORDS) 19.98	MOZART: PIANO CONCERTO NO. 41 2/29
6	7	<b>SYMPHONY ORCH. BADEN BADEN (BOUR)</b> RCA (20 RECORDS) 19.98	BEEHIVEN: PIANO CONCERTO NO. 1
7	12	<b>SIGISMUND SPYHKEN ORCH. UCCO</b> SONY (20 RECORDS) 19.98	TO PPOKHOV: DEBESZ & VEJN CONCERTOS
8	10	<b>BRUN TERPIL</b> RCA (20 RECORDS) 19.98	STRAUSS: FAMOUS MELODIES
9	9	<b>VARIOUS ARTISTS</b> RCA (20 RECORDS) 19.98	THE 1001'S GUIDE TO CLASSICAL MUSIC
10	9	<b>LEINENGAU SOLISTS (HANTWARTER)</b> SONY (20 RECORDS) 19.98	MOZART: PIANO CONCERTOS NOS. 22 & 24
11	10	<b>BRUN TERPIL</b> RCA (20 RECORDS) 19.98	CHORAL SYMPHONY NO. 9
12	8	<b>ANGELA GHEORGHIU (HANTWARTER)</b> SONY (20 RECORDS) 19.98	BEEHIVEN: SYMPHONY NO. 5
13	NEW	<b>SYMPHONY ORCHESTRA BADEN BADEN (BOUR)</b> RCA (20 RECORDS) 19.98	TO PPOKHOV: SYMPHONY 5
14	7	<b>BEHLINGEN SOLOISTS (HANTWARTER)</b> SONY (20 RECORDS) 19.98	BRAMMS: PIANO CONCERTO NOS. 1-3
15	11	<b>LEINENGAU SOLOISTS (HANTWARTER)</b> SONY (20 RECORDS) 19.98	MOZART: VIOLIN CONCERTOS NOS. 1-3

## LATIN NOTAS

**(Continued from page 5)**  
erual exposure on Globo soap opera "Explode Coração."  
"Who's more... 'Estou Apaixado,'" a Portuguese-language counterpart to "Estoy Enamorado" by Continental/Warner sister-actress de João Paulo E Daniel, is rolling at radio, as well. There is now a dance version of "Estoy Enamorado" by Paradiso and Uforia that is catching fire at radio.

In any event, the inviting ballad has packed sales of Donato & Estéfano's "Mar y Sol" on the radio. The recently struck gold (100,000 units sold), while adding sales to João Paulo E Daniel's self-titled record, which is running up 450,000 units. An album of Uforia is due in the next few weeks.

**S TATESIDE BRIEFS:** "El Ejemplo" by Fonoria redoubtable norteños Los Tigres Del Norte has been certified gold by the Recording Industry Assn. of America... Pay-per-view company Request Television and Theater Media Systems are teaming to offer a June 7 pay-per-view concert featuring WEA Latina Mexican superstar Luis Miguel. The two-hour special was taped live during Miguel's shows in Argentina and Mexico... Veteran record exec Jay Z, Zikrouk is producing a May 18 special with a company of two affiliates: Latin-leaning punk/alternative label Grati! and marketing firm JJB Media. Grati!'s initial releases will include recordings by Crosby, Stills & Nash; the Pleasure Fuckers, Los Más Turbados, and La Polla Records. JJB Media provides exclusive mar-

keting and promotional representation in Mexico and South America for indie labels Epitaph, Fat Wreck Records, and Metal Blade, among others.

**CHART NOTES:** Erastwille merengue diva Olga Tañón scores her first No. 1 entry on the Hot Latin Tracks chart this week with "Basta Ya" (WEA Latina). The climactic ballad of renounced love is taken from Tañón's top five album "Nuevo Sueño" (WEA Latina).

"Basta Ya" ends Fonoria's 18-week run at the top of Hot Latin Tracks.

Assistance in preparing the column provided by Enor Pauze in São Paulo, Brazil.



# Studio Action

ARTISTS & MUSIC

## HDCD Becoming Popular Standard Industry Embracing Bit-Reduction Process

BY STEVE TRAMAN

NEW YORK—When George Strait's "Blue Clear Sky" hit record stores April 23, it was nearly the 100th release to be marketed as HDCD's (High Definition Compact Disc) process, which converts 20-bit masters to the 16-bit standard required for CD releases.

HDCD has emerged as a key player in the bit-reduction market, which is necessitated by the increasing incidence of 20-bit recordings at a time when the CD playback standard is still 16 bits. Other prominent manufacturers include Apego, Sony, dB Technologies, Weiss, and Wadia, all of which make high-end units that digitally convert 20-bit signals to 16 bits.

Developed by Pacific Microsonics co-founders Mike Ritter, Keith Johnson, and Michael Pfanner, the 5-year-old HDCD is an encode/decode process that preserves important elements of sound that are lost or distorted by conventional digital recording and playback, according to Ritter. That translates into recordings with greater dynamic range, more natural vocal and instrumental timbre, greater

depth and space, and better resolution of low-level detail.

At press time, four studios had installed Pacific Microsonics' Model One Processor. Joe Gascione's OceanView Digital, Bob Ludwig's Gateway



Showing off the first production HDCD Master One processor at OceanView Digital, audio facility owner Joe Gascione, seated, Pacific Microsonics co-founder Michael Pfanner, left, and OceanView engineer Ramon Brenon.

Mastering, Denny Purcell's Georgetown Masters, and Neil Young's Redwood Digital.

In fact, Young's recent collaboration

with Pearl Jam, Reprise's "Mirror Ball," was done in HDCD, and Young was so impressed with the process that he is going back into his catalog to remaster six earlier albums using the new "Advanced Mastering" process. "Down," "Journey Through the Past," "On the Beach," "Be-se-toe," and "Time Flies Away."

Other top artists with HDCD titles include Wynonna, Mark Knopfler, Tom Petty, Jani Hendrix, Emmylou Harris, and the Beach Boys, among seminal "Pac Sounds" albums is being remastered with HDCD for release by Capitol later this year.

The 100-plus HDCD recordings are available on more than two dozen labels worldwide. Another 25 projects are under way, including albums from Vince Gill and Ginger Baker, among others. All have the highly visible HDCD logo on the jewel-box cover.

As more Model One processors are produced for mastering studios, the HDCD-i-decoder chip is being adapted for playback equipment by a growing number of audio firms. At the January Winter Consumer Electronics Show in Las Vegas, 35 manufacturers (Continued on next page)

## Multitalented James Stroud: Hands-on Country Music Executive

BY BEN CROMER

James Stroud, three-time Billboard Award winner for top country producer, believes that the producer's signature should not eclipse that of the performer.

"I pride myself on making the artist's music," says Stroud. "There are some artists that I would love to work for, but I don't know if I could better their music. It's only when I feel like I'm not going to be able to offer anything that I'll sometimes take over the

overdue and the mix," Stroud remembers, adding that the burden of handling multiple roles eventually took its toll. "I wasn't able to concentrate on everything," he admits.

Before landing in Nashville, Stroud worked in Muscle Shoals, Ala., and in Los Angeles, where he contributed his hands-on work to tracks by Bob Seger, Paul Simon, Eddie Rabbit, and the Bellamy Brothers. He also tackled up production tips by studying producers Jimmy Bowen, David Malloy, and Barry Beckoff. For example, Stroud learned that a producer should go beyond setting budgets and overseeing the session.

"You're also responsible for making that artist feel like he or she is the most important person in the world," he explains.

Combining technical expertise with people skills has enabled Stroud to thrive in Nashville, albeit after a chilly reception. "When I moved to Nashville as a producer, I couldn't get arrested," Stroud recalls. "So I played drums to make as much money as I could. Then I'd find artists, and I'd use my money to cut their records."

During this period, Stroud added another title to his business card: independent publisher. He started the Writer's Group, administering the

work of such writers as Randy Travis, Fred Karchel, and Paul Overstreet. Stroud's piano work has paid off, with gold and platinum discs by Clint Black, Tim McGraw, Lorie Morgan, John Anderson, Darryle Singletary, and Clay Walker. Moreover, he was Billboard's top country producer in 1990, 1994, and 1995.

In 1994, Stroud helped mastermind one of the music industry's most successful tribute albums, "Common Thread: The Songs Of The Eagles," which earned the Country Music Ass'n a award for album of the year.

"It's worked because the Eagles' music is what we as a country market now listen to," Stroud says. "A common thread runs from rock'n'roll when we were growing up to what country music is today."

Stroud is thankful for Nashville's success but worries that the bubble could burst, pointing to country music's heavy release schedule and reliance on a small stable of successful writers. "I don't see a lot of new writers." "We've become so successful that we really can't keep the quality up if we keep turning out records," says Stroud. "I don't see a very tight creative community of writers who just can't turn out the quality work that you have to do. I think we're going to have to adopt a little bit of the way we cut back in the pop—the slow down and back off a little bit."

To keep things fresh, Stroud relies on varied rhythm sections, engineers (Continued on next page)



Petty Cash. Popular music icon Johnny Cash, hit, has been working on a studio album with Tom Petty, center, and Petty's Heartbreakers at Sound City Studios in Van Nuys, Calif. The album's producer—Rick Rubin, far left—is also president of Cash's label, American Recordings.

## AUDIO TRACK

NEW YORK

Herrndon.

RECA RECORDS' Dave Matthews Band mixed its latest release, "Crash," at Room With a View with producer Steve Lillywhite and engineer Tom Lord-Alge. At the studio Lord-Alge also mixed singles for RCA labelmates Verve Pipe and Gigolo Aunts, plus a track for Mammoth & Ape at Front!

Also at Room With a View, Ethel Music engineer John Harris mixed the Red Hot Chili Peppers' "Live From Madison Square Garden" for an upcoming MTV concert special. Red Hot recording artist George Smiley's album "Generations" was mixed and mastered at Mega Tunes in Merrick, N.Y., by co-producer Mike Siskind and engineer Jeff Shapiro. The album was recorded at various studios in Ohio and New York with engineers Jeff Cox, Tom Hanna, and Dave Stephenson. ... Jason Miles recorded a self-produced Lightyear release with engineer Frank Filippetti and Doug Oberbrunner and assistant Steve Reginas and Kris Koerner at Beatracks in Suffern, N.Y.

LOS ANGELES

JOHNNY CASH, producer Rick Rubin, and engineer Sylvie Massery worked at Brooklyn Recording on Cash's upcoming album for American Recordings. Also at Brooklyn, Paul Anka recorded new cuts with producer/engineer Humberto Garcia, and Little Feat mixed its recent Zoo live album with producer Bill Wray, engineer Nathaniel Kankeel, and assistant engineer Ronnie Rivera. ... At CMS Digital in Pasadena, Calif., engineer Robert Voisjan mastered Alanis Morissette's performance of "You Oughta Know" from the Grammys. ... At Future Die Systems, recent mastering sessions include projects by Magnapop, Frank Sinatra, S.O.U.L. (Mottola), Kevin Cadogan (MCA), Bruce Springsteen, and Kirk Franklin's (G&P Central) as well as the "Original Gangster" soundtrack (Virgin). Engineers on these projects include Eddie Schreier, Steve Hall, and Tom Baker. ... At Paramount Recording Studio in Hollywood, Calif., MCA Re&Edit Mixing was in Studio A tracking and mixing its new album with producer Chris Stokes, engineer Claudio Cuerni, and assistant Susan

NASHVILLE

PRODUCER CLYDE BROOKS cut tracks at Sound Stage Studios for Curb Records set Perfect Stranger. Rocky Schenars engineered, and Mad Jones assisted. Brooks also tracked at Sixteenth Avenue with Carl Gustaf and Roy Hood. ... At the Sound Emporium, Prairie Oyster worked with co-producer Mike Poole and engineer Ken Hutton on a BMG Canada project; John Cody Carter tracked with producer Gregg Brown and engineers Bob Fenster and Mark Newman for a Warner Bros. release. Don Williams worked on self-produced sessions for American Harvest with engineers Dave Sinks and Carl Meadows; and Lee Roy Parwell tracked self-released sessions with John Kuntz and Meadows for Arista. ... At Woodland Studios, the Borrows tracked and overdubbed with producer Jay Joyce and engineer Jeff Reeves for an Atlantic Records release; Point Of Grace worked with producer Michael Ommertan and engineer Terry Christian on a Rhema Productions project; Bad Company overlaid with producer Bob Low and engineer Ben Fowler for an Elektra /EastWest album; and Faith Hill mixed an upcoming Warner Bros. release with producer Scott Hendricks and engineer Brian Tankersley.

OTHER LOCATIONS

GLORIA ESTEFAN completed her latest EMI Records project, "Dancing," at her Crescent Moon Studios in Miami with co-producer Emilio Estefan and additional producers Jorge Casas, Lawrence Brown, and Cleo Dinicola; engineers Dave Reitas, Eric Schilling, and Ron Taylor, and additional engineers Patricia Levinson-Gonzalez, Mike Courst, Scott Perry, Steve Chambers, Javier Garcia, Charles De, Sebastian Keys, Marcello Abel, Freddy Piteuco, Scott Cantu, Steve Meneses, and Chris Wiggin.

Please send material for Audio Track to Paul Verna, Pro Audio Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036, (212) 512-5335, E-mail: P.Verna@billboard.com

# Studio Action

ARTISTS & MUSIC

## HDCD BECOMING POPULAR STANDARD

(Continued from preceding page)

showed HDCD-compatible CD players, digital-to-analog converters, or HDCD upgrade modules, and there are 60-plus HDCD licenses worldwide, according to Rittner.

"It took a lot of development work to come up with the product applications," he recalls. "We took a prototype unit to Reference Recordings for a session in late 1991, and the playback created a flurry of interest among engineers, producers, and artists. Our product application was submitted back in May '91, and all 100 claims

were just finally approved when the patent was issued last Dec. 26.

"The K-Decoder chip for playback units was developed first, to provide noticeably improved sound with all CDs," Rittner adds. "Beta samples were sent to 25 or 30 high-end manufacturers in late '94, with the first products from Mark Levinson, Audio Authority, and Adem in early '96. This year, we have a growing list of more than 50 licenses, and 40 should have products on the market. More affordable units—less than \$500 retail—are

due from Audio Authority and Ultimate Technology, among others, with marketing director Andy Johnson working closely with all licensees."

More Model One processors are moving into studios and mastering labs, and a growing number of recording projects is anticipated. OceanView Digital got the first production model, and Gustawit was impressed early on.

"It was apparent from the first time I heard the HDCD system that there was something very cool going on here," he says. "There was a 3D depth

of field that previously could only be found in the finest analog recordings, as well as an 'airy' quality, almost like being in the room with the artist."

"There was plenty of high end but no sound of digital harshness and lots of detail in the midrange. The bass was tight and well defined, and I learned to be pinpoint exactly where each sound was coming from in the room."

"I've mastered more than 30 albums with the HDCD system and expect to use the process on all future projects, including remastering of the Beach Boys' 'Pet Sounds' this spring."

Rittner reports a very positive response to demonstrations of the HDCD processor and comparison

equipment at last October's Audio Engineering Society Convention in New York.

"Our major challenge is to utilize the growing body of HDCD recordings to advertise and promote the process in the professional area of engineers and mastering people worldwide," says Rittner.

He notes that Pacific Microsonics will have a booth and suite dedicated to HDCD at the upcoming HI-FI '96 Expo in New York, the 100th AES show in Copenhagen Saturday (11)-Tuesday (14), the 101st AES fall in Los Angeles, and the Audio Professional Resourcing Services show in the U.S. in June.

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MAY 11, 1996)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MAINSTREAM ROCK
TITLE (Artist)	ALWAYS BE MY BABY Mariah Carey	THE CROSSROADS Bono Thugs & Harmony D.J. J. Hen (Various)	YOU WIN MY LOVE Shania Twain	BECAUSE YOU LOVED ME Colbie Dool G. Foster (1500 Music)	WHERE THE RIVER FLOWS Collective Soul E. Rosend M. Seale (Atlantic)
PRODUCER (Label)	M. Carey J. Degen (Columbia)		R. J. Lange (Mercury)		
RECORDING STUDIO(S) (Engineer)	HIT FACTORY/CRAVE Dana Jinn Chappell Jay Healy David Gleason	STUDIO CAT (Los Angeles) Aaron Corner	SOUNDSTAGE (Los Angeles) Ron "Snaker" Reynolds	CHARITAMER REC'D PLANT (Los Angeles) Felipe Elizeta	CRITERIA REC'D PLANT (Los Angeles) Greg Achts
RECORDING CONSOLE(S)	New VR50 Lugged with Phyco Patters/SOL BOSSP	SSL 4000B	SSL 4000C with G Com- pair	SSL 4000B/SSL 8096	New 8078
RECORDED/S	Sony 3348	MCI JH 114	Sony 3348	Sony 3348	Studer A8226/827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 456	Ampex 467
MIX DOWN STUDIO(S) (Engineer)	CRAVE (New York) Mick Guzausk	STUDIO CAT (Los Angeles) Aaron Corner	LE STUDIO W/HR HEIGHTS (Garbanc) Lynn Pedretti	REC'D PLANT (Los Angeles) Humberto Garcia	MIX THIS (Los Angeles) Bob Diermontant
CONSOLE(S)	SSL 40996	SSL 4000B	SSL 40596	SSL 8096	SSL 40906 Plus
RECORDED/S	Sony 3348	MCI JH 114	Sony 3348	Sony 7010	Sony 3348
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	Sony D4F	Ampex 467
MASTERING ENGINEER	GATEWAY Bob Ludwig	BENJIE GRUNDMAN Brian Gardner	MASTERFONICS Glen Meadows	SONY MUSIC Vlado Meller	PRECISION MASTERING Stephen Marcussen
CO-CASSETTE MANUFACTURER	Sony	Sony	PODHEM	Sony	WEA

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## MULTITALENTED JAMES STROUD

(Continued from preceding page)

and studios. "I don't want my records sounding the same," he says. "I also try not to overbook a lot, so I keep the instruments as far as possible and make those instruments as large as possible on the record. What I pride myself on is a clean track but letting it be aggressive and as big as I can get it."

Stroud admires digital recording because "digital equipment is so good now. It's not brittle sounding, it doesn't get crazy, and it's more consistent. I also like to mix with the computer. It just helps your creativity when you have things that remember what you want to do."

Stroud says he looks for engineers—"the backbone of the whom"—who are easy to work with. "I look for a person that can get along with people," he explains. Stroud's expertise in the field helps him to communicate with engineers. "I can explain to them what I want. It's easier than saying, 'Hey, make this sound good.'"

With his appointment at Giant, Stroud must juggle his label and studio roles carefully. Therefore, he is a stickler for production, allowing him time in the office in the morning so he can work in the studio in the afternoon and evening.

And, unlike label heads who come from the world of finance, Stroud remains definitely hands-on.

"It's been a great experience," Stroud says of his stint at Giant. "I've learned about music from a different direction, which helps me make our music at Giant."

Stroud co-produced an all-star charity single on Giant titled "Hope," a benefit for the T.J. Martell Foundation. He is also part of the production team for the upcoming Neville Brothers project on A&M.

"If I go back to the right hand and the right combination, you're going to have some fire," Stroud says. "And that's what I try to look for."

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Compilations Thriving In Asia Major Labels Competing For Market Share

BY GEOFF BURPPE

**HONG KONG**—Compilations of hit singles continue to be a hot ticket in Asia, as every major record company in the region strives for its maximum share of this market sector.

The first volume of the EMI/PolyGram "Now" series, released last September, sold more than 2 million units worldwide, doubling the volume previously reached by a compilation album and reviving up expectations of compilations' potential.

Earlier this month, BMG and Warner Music unveiled the flagship of their

new joint venture, a compilation of international hits titled "Max," which includes three tracks licensed from Sony Music. Among the acts featured are Take That, Oasis, TLC, Enya, Air Supply, and Simply Red.

"The acceptance of compilations in this marketplace has been well and truly proved," says David Bland, who is strategic marketing manager at BMG Asia Pacific and in charge of marketing for the first "Max" release.

"Compilations have never had that clout and nasty element to it that they may have had in the States: shoddy packaging, songs cut short, and stuff like that. The potential to grow the market here is very good."

There is another element to the ready acceptance of hits compilations: Asian buyers have long been exposed to cut-rate versions through pirated tapes. Now, the majors are determined to establish the integrity and appeal of legitimate product of this type.

Even as they launched the first "Max" installment, BMG, Warner, and Sony executives met to finalize scheduling, marketing, and distribution plans for the second. EMI was responsible for marketing and distributing the premiere album; PolyGram will have the honors for the follow-up. Meanwhile, the labels involved with the EMI/PolyGram "Now" brand have aimed the second in that series for June.

"We believe that the market is big enough to cope with two major compilations," says BMG's Bland. "What we're trying to do here is expand our market bases."

Calvin Wong, marketing director at EMI Malaysia, is widely credited with developing the first pan-Asia compilation of international repatriate hits with the "Hitback" series in the late '80s, which in the '90s bogged EMI's very successful "Megahits" series.

Originally launched in Malaysia, Singapore, and Indonesia, "Megahits 1" was a strong seller, and the distribution soon widened. After that, releases were staggered, with one about every nine months. The first two averaged 400,000 units; the next two 500,000.

The sixth topped that, and the seventh passed the million-unit mark by early 1995, setting the stage for the 2 million-plus sales of EMI/PolyGram's "Now 1."

The first joint-venture compilation organized by major labels in Asia (excluding Japan) was a Sony/BMG project, "1095 Hit"; the album was assembled two years ago by Andy Weis, director of marketing for Sony Music Asia, and Peter Jamieson, who

(Continued on next page)



## newswire...

**BELGIAN VENUE:** The Antwerp Sportpaleis has been officially declared bankrupt. The declaration follows more than three years of financial difficulties. The 20,000-capacity venue is now in the hands of the official receiver while negotiations with potential owners take place.

**THIS YEAR'S** edition of German classical music trade fair and conference Klavis Forum, is being extended by one day. A "day of young music" will take place Sept. 9, and the focus will be on training possibilities for young musicians. The organizers say that more than 100 exhibitors are expected at the event at the Cologne Congress Centre Sept. 6-8.

**A U.K. COURT** has sentenced a record counterfeiter to six months in prison following a raid in the northern English town of Blackpool. Dealer George Hoag was found guilty at Preston Crown Court of selling counterfeit audiotapes and videotapes. Also, unrelated raids by investigators from the British Photographic Industry, acting with police and trading standards officers, have led to the arrest of an East London man and seizure of suspect material.

**U.K. NATIONAL** heritage secretary Virginia Bottomley is to address the annual general meeting of the BPI July 3. The BPI cites Bottomley's appearance as further recognition of the British music industry as a cultural and economic force. Last year's speaker was opposition Labour Party leader Tony Blair.

## Tower Grows In Heart Of Seoul

**SEOUL, South Korea**—A second Tower Records store will soon be opening in Myeong-dong, the heart of downtown Seoul and the busiest shopping and fashion district in the city.

The outlet is due to start trading next month (Billboard, April 20). It is located in the basement of the old Chel department store, a major Myeong-dong landmark that is

## TOWER

undergoing major renovations and will ultimately emerge as the UtoZooZoo fashion-store complex.

Tower's move will stiffen the retail competition for the highly successful Power Stations, which opened in the basement of the Miopia department store in December 1994 and has since been the only music megastore in the center of Seoul.

CHO YOUNG-JUNG

## Belgium Bows Mini-Compilation Play The Beat! Has 1st Release On New Format

**BRUSSELS**—A new format is being launched in the Belgian record market. The first four-track compilation maxi-CD single, called a "mini-compilation," was released May 6 by Belgian independent label Play the Beat!

The company claims that the new format can respond to the chart success of the tracks on each disc with maximum speed.

Play the Beat founder and managing director Theo Linder explains, "We can have the mini-discs in the racks within two weeks (of a single charting), and this allows us to capitalize on what's happening in the charts. The featured tracks are still in the charts' upper regions but are stalling or dropping in position."

Licensing deals allow the dealer price to be kept low. The four-song compilation has a dealer price the equivalent of 90¢. On this basis, a full compilation of around 18 tracks, if produced on the mini-com-

plication format, would cost four times less than its price as a single album.

The low price allows few opportunities for advertising, but grouping of genre tracks enables for specific marketing targets. The first mini-compilation features dance tracks, including European hits by Technomix and Backstreet Boys. A total of 5,000 units have been pressed.

The Belgian record industry has mixed feelings about the venture, though. Wijn Coenen, product manager for Belgian TV-advertised label Arcade, is upbeat and feels that the compilations could have a positive effect. "I am convinced that compilations in general have potential benefits for new artists, as they are brought to a wider market," he says. However, other observers express concern that the new format could endanger sales of the featured tracks and that single sales in general may be affected.

MARC MAERS

## Sony Japan Names Matsuo Chairman

**TOKYO**—Sony Music Entertainment (Japan) president Shugo Matsuo has been named SMEJ chairman.

He will be succeeded as president by Ryohichi Kitagaki, currently president of Sony Family Club, a

mail-order operation that joined SMEJ's previous

sector company, CBS-Sony Records, in 1988. Kitagaki's appointment will be formalized at SMEJ's regular shareholders' meeting in June.

Matsuo headed Japan's biggest record company for the last three years. As chairman, he replaces Toshio Ozawa, who will head a new think tank set up to define corporate strategy and achieve synergy within the Sony Music group.

STEVIE McCLURE

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# French Authorities Take Strong Action Against Piracy

BY EMMANUEL LEGRAND

PARIS—March's high-profile conviction of an Italian distributor's president for selling pirate product at MIDEM is being seen here as evidence of a renewed clampdown on piracy in France.

Though the French market—with its official piracy rate of 3%—is considered relatively pirate-free, recent court cases show that bootleggers and counterfeiters are very much active.

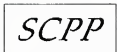
Record piracy is a criminal offense in France and is subject to heavy fines of up to 1 million francs (\$206,000) and/or a prison sentence of up to two years.

According to SCPP the French collecting society that is coordinating the battle against piracy, the increasing number of cases involving unlicensed product proves the need for continuing vigilance.

In the first months of this year, police and customs officials have strongly enforced recently enhanced laws, and their actions have been backed up by subsequent court rulings.

The three-month suspended sentence and fine of 300,000 francs (\$66,000) given to Augusto Guzzo, president of Napoli, Italy-based distributor Casaria S.A.S., is a court in the southern French city of Grasse followed a raid by French police at MIDEM in January. The court found

that Guzzo was selling unlicensed recordings, including albums by Elvis Presley and Bessie Smith. Guzzo was initially jailed for 15 days pending bail and, in addition to the fine, was ordered to pay a further 300,000 francs in damages (billboard, April 27). Guzzo is appealing the decision.



In Saint-Dié, a city in the eastern French region of Vosges, close to the German border, customs officers seized more than 100,000 CDs. March 12. Among these were legitimate product, suspect recordings, and 10,200 copies of a compilation called "The Rock's Hell Generation," featuring original recordings by Prokey. This case is a first. Customs officials used their right to seize suspect material under copyright law amendments that went into effect Feb. 5, 1994. Once the material is under customs control, rights owners have 10 days in which to act.

"The advantage of this new measure is that large quantities of products can be seized before they are on the market," says Laurence Marcos, head of

anti-piracy at SCPP. "But rights owners need to react rapidly."

After the raid was passed, SCPP sent to the main customs authority a file with general information for piracy, countries known for supplying suspect product, and a copy of the law catalog of major record companies. "There is now a greater awareness about music piracy," says Marcos.

In another move, French police, on behalf of SCPP, raided a collector's seizure March 23 in Paris and confiscated "several thousands of records" from three German, British, and French stands. That raid followed a recent case in which three retailers in the city of Metz were fined 15 million francs (\$3,000,000) for selling bootlegs, the largest fine ever levied by a French court in such a case.

In Paris, recordings seized included more than 1,000 bootlegs of material by such artists as Bruce Springsteen, including huge numbers of an album Springsteen issued last at the Zetema in Paris. A few days after the concert, the recording was on sale in Paris for 350 francs (\$70).

According to SCPP sources, these records were probably manufactured in Eastern Europe and distributed via pipelines in Italy or Luxembourg. The stand operators were taken into custody and charged.

"We have noticed increasing numbers of bootlegs on display during these collectors' conventions," says Marcos. "More and more specialist stands sell bootlegs that seem to be connected with international piracy. Convention organizers must know about the risks they face by selling bootlegs."

For Marcos, these cases show "an enforcement of action against piracy" and "stronger law protection," which is the result of years of groundwork with the police, the custom services, and judges. "Never have these cases been treated so severely by the courts. The idea of bringing rapid and severe

judgment is also new."

According to Marcos, the increasing number of bootlegging cases can be linked to the harmonization of European legislation on authors' rights and the duration of protection. "This raises levels of level of prosecutors in countries as Italy or Luxembourg to the same level as other European countries. "We have seen an increasing flow of products from Italy recently, which makes us think that bootleggers are giving away their stocks," says Marcos. "In the short term, there are reasons to believe that it will decrease."

Catalog piracy is stable, according to the SCPP but fully counterfeited products—falsified replicas of recorded releases by such artists as the Beatles, Patricia Kaas, and Lenny Kravitz—have been seized for the first time in France.

"So far, there has been just one case involving a few hundred units," Marcos says. "We thought this sort of piracy was limited to Asia and Eastern Europe, and any expansion is worrying for the future. It proves that piracy is never-ending combat and shows the necessity to remain very careful."

## MCA Acquires Excelsior Rights Major To Market, Distribute In Benelux

AMSTERDAM—The Dutch affiliate of MCA has acquired the rights for the Benelux countries for newly founded alternative rock label Excelsior Recordings.

The label debuted at the end of last year under the name (Nothing) S&S Like Electrobas, releasing a handful of 7" and CD singles. Albums and CD singles will now be released on the Excelsior Recordings imprint, which will be marketed, promoted, and distributed in the Benelux by MCA, which also has first options for the rest of the world that it bootlegs.

Excelsior is a partnership between studio owner Frans Hagenmaars, coordinator Ferry Roseboom, and business affairs manager Paul Meijer of Mojo Management, a division of concert promoter Mojo Concerts. May 20 will see the first two Excelsior album releases, Darryl-Ann's "Darryl-Ann Wasps" and Casara's "Clubs." Releases from Slide, Visions Of Johanna, Scram C Baby, and Benjamin B. are scheduled for

release after the summer. Roseboom explains, "For us, the collaboration with MCA is only logical, as it is the sole major world experience and a real interest in alternative rock. We want to become the Creation Records of Holland."

Keen van Wieren, managing director of MCA in the Netherlands and Belgium, sees the acquisition of the label as the next step toward fulfilling MCA's worldwide ambitions. "Finally, after opening MCA offices [here] two years ago, we had to establish ourselves. Now, the aim is to enlarge our grip on the marketplace," van Wieren asserts. "We're proud that we're a leading force here in alternative rock. With sales for Live's 'Throwing Copper' of 108,000 [units] in Holland and 29,000 in Belgium, we're ready for a job." Excelsior should will seamlessly within our release schedule, which currently features our great heroes the Pines and Canada's the Tragically Hip, who are big in the lowlands.

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## COMPILATIONS THRIVING IN ASIA

(Continued from preceding page)

was BMG's senior VP for the region at the time.

"100% Hits" did "very well," according to Yavasis, selling nearly 800,000 units and whetting the appetite for similar high-grossing hits compilations around the market.

A year later, expectations were modified when "Smash Hits," Sony's next just-issued compilation this time, Warner Music—ran headlong into EMG's PolyGram "Now I," Yavasis admits that the latter had "a really strong list of tracks." He adds, "In these situations, someone has to suffer. In that case, it was us."

For his part, BMG's Hsiao acknowledges that his compilations do not sell themselves. They are, he says, heavily reliant on publicity and promotion when the latter can be used effectively.

"In a place like Hong Kong or Singapore," says the BMG executive, "where the TV buying patterns are similar to those of the U.S. or Australia, you can look at the frequency and decide how to buy. In other markets, you have to look for other alternatives."

EMI's Wang likewise describes the process of marketing compilations in Asia as "very delicate." He says,

"When you talk about eight markets that are so different, you have to work very hard to have a compilation that suits everybody."

"If you look at New I," some of the best-selling albums ever known in the U.S. such as Michael Learn To Rock. Of course, there are universal hits, like Bon Jovi, but it is not as easy as that.

Another EMI executive, regional marketing and A&R director John Postman, points out that high-profile artists are not enough to convince buyers. "The tracks themselves have to be precisely the ones they know, the ones they want to hear. Asian music buyers won't buy a compilation album to 'get to know' an artist."

Genre compilations and acts of local acts are also growing phenomena. In Malaysia, a BMG joint venture with Warner supported "100% Malay Hits," and EMI is releasing a Chinese-repertoire hits compilation this month.

Moreover, there continues to be a burgeoning market for Asian dance tracks, in the absence of a single, Japan's Avex Trax has dominated the dance compilation market. "Simply,

people who want to buy current dance tracks now go and check out the Avex Trax compilations," Hsiao says. In Korea, meanwhile, BMG has launched its own dance series.

At Warner Music, partner with BMG in "Max," newly appointed strategic marketing director Kathleen Tan affirms the sales potential of compilations. "There's a real market out there," she cautions, "and a lot of our artists don't immediately recognize the value of compilations. Also, the [licensing] negotiations can take time. But compilations can really drive sales. Ultimately, everybody can have a piece of the pie."

## FOR THE RECORD

Contrary to an article in Billboard's April 6 issue, BMG's U.S. estimated \$6.5 billion (up \$434.8 million) results for the fiscal year ending June 1996 will not include those of Fun House, the independent label recently purchased by BMG VCA.



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*Dove c'è  
musica*



EMI MUSIC PUBLISHING



# HITS OF THE WORLD

## CONTINUED

### NETHERLANDS (Dutchling Mega Top 50)

THIS WEEK	LAST WEEK	SINGLES
1	1	ANTHONY VANILLA (HITTY) ANIMALS (D)
2	2	CAPTAIN JACK CAPTAIN JACK (D)
3	3	THE FRODOLED LAND OF PALLA ELSTAN (H)
4	4	THEY DON'T CARE ABOUT US MICHAEL JACKSON (D)
5	5	ALLIES OF HEETS LINDA BOGGS & JESSICA (D)
6	6	YOUR SMILE CHASE L'ONGORANGE & MANDU (H)
7	NEW	DRILL INSTRUCTOR CAPTAIN JACK (D)
8	NEW	SA SAN COUS (D)
9	8	PER SOPH GUS MEELWAAS & WIGANT (H)
10	9	HAPPYNESS (D)
<b>ALBUMS</b>		
1	2	TAKE THAT GREATEST HITS (H)
2	1	CELINE DION FALLING INTO YOU (H)
3	NEW	PIERRE MOULIERE (H)
4	5	TINA TURNER WRESTLES DREAMS (H)
5	4	FAWNAH & FRINGS TOGETHER FOR THE CHILDREN OF DENVER (H)
6	10	LIONEL RICHIE LOUDER THAN WORDS (H)
7	NEW	MARCO FERRARO ALL GET ANOTHER (H)
8	NEW	WINKING (H)
9	NEW	FUTURE IS BOOK 1 (H)
10	NEW	FACE AGAINST THE MACHINE (H)

### BELGIUM (Phonak)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT WILDES (H)
2	3	ONE OF US JOHN DORRINE (H)
3	2	TOUCH THE FEATHERS (H)
4	NEW	AL VOLO ZUCCHERO (H)
5	10	LIFT UP UP (H)
6	NEW	ANDREW TERRY CAPTAIN JACK (D)
7	4	CAPTAIN JACK CAPTAIN JACK (D)
8	6	SORRE OSCO BORG (H)
9	NEW	THEY DON'T CARE ABOUT US MICHAEL JACKSON (D)
10	9	PIU BELLA COSA ERIS RAMAZZOTTI (H)
<b>ALBUMS</b>		
1	3	ANDREA BOCCELLI (H)
2	1	TAKE THAT GREATEST HITS (H)
3	2	FACE AGAINST THE MACHINE (H)
4	NEW	TAKE THAT GREATEST HITS (H)
5	NEW	AL VOLO ZUCCHERO (H)
6	NEW	TINA TURNER WRESTLES DREAMS (H)
7	6	VANGELIS PORTANTS (H)
8	NEW	LEMON TREE FOLKS GARDEN (H)
9	NEW	ANDREW TERRY CAPTAIN JACK (D)
10	NEW	ANDREA BOCCELLI & MARI-CAROL JESSICA FERRE (H)

### SWEDEN (GLF)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT WILDES (H)
2	2	RETURN OF THE MACK MAX MORROW (H)
3	3	THEY DON'T CARE ABOUT US MICHAEL JACKSON (D)
4	4	CALIFORNIA LOVE 2RAC FEATURING DR. DRE (H)
5	5	THE SPRINGS JUDY D. THORPERS (H)
6	7	LEMON TREE FOLKS GARDEN (H)
7	NEW	FRANKIE GOOSE MICHAEL (H)
8	NEW	TAKE A BIKER BOBZ RAT FEATURING FLEX (H)
9	NEW	ELECTRIC LIZZAK (H)
10	NEW	REFORM PET SHOP BOYS (H)
<b>ALBUMS</b>		
1	1	OPPP FLICKOR FORN 1960-1996 (H)
2	NEW	PETER LEAHY (H)
3	2	FACE AGAINST THE MACHINE (H)
4	3	ALANIS MORISSETTE JAGGED LITTLE PILL (H)
5	NEW	CELINE DION FALLING INTO YOU (H)
6	NEW	TAKE THAT GREATEST HITS (H)
7	NEW	TINA TURNER WRESTLES DREAMS (H)
8	NEW	LEMON TREE FOLKS GARDEN (H)
9	NEW	MARK ANAPOLIS GOLDEN HEART (H)

### PORTUGAL (Parlograf)

THIS WEEK	LAST WEEK	ALBUMS
1	1	VANGELIS PORTANTS (H)
2	2	CELINE DION FALLING INTO YOU (H)
3	3	MARIONAS ASSAIS MARIONAS ASSAIS (H)
4	NEW	TAKE THAT GREATEST HITS (H)
5	NEW	CHRISTOPHER TO THE FAITHFUL DEPARTED (H)
6	NEW	ENRIQUE IGLESAS ENRIQUE IGLESAS (H)
7	3	TINA TURNER WRESTLES DREAMS (H)
8	NEW	CHRISTOPHER TO THE FAITHFUL DEPARTED (H)
9	7	FACE AGAINST THE MACHINE (H)
10	NEW	MARK ANAPOLIS GOLDEN HEART (H)

### NEW ZEALAND (SAND)

THIS WEEK	LAST WEEK	SINGLES
1	1	CALIFORNIA LOVE 2RAC FEATURING DR. DRE (H)
2	2	STORY LINE S.A.G. (H)
3	3	GET DOWN ON PETER ANDRE WITH P.P. MOONEY (H)
4	NEW	WAKE UP LOVE DEBORAH COO (H)
5	4	TAKE A BIKER BOBZ RAT FEATURING FLEX (H)
6	7	WALKER RE MY BART MARI-CAROL (H)
7	NEW	SALVATION CHRISTOPHER (H)
8	NEW	METROPLEX CARL PETER ANDRE (H)
9	10	YOUR DUGGARA KNOW LOVE ELVIS MORGENTHAU (H)
<b>ALBUMS</b>		
1	1	ALANIS MORISSETTE JAGGED LITTLE PILL (H)
2	2	ENZO ENZO (H)
3	NEW	CELINE DION FALLING INTO YOU (H)
4	3	FACE AGAINST THE MACHINE (H)
5	7	PRESIDENTS OF THE UNITED STATES OF AMERICA (H)
6	NEW	AMERICA (H)
7	NEW	YOUR TRIPLE FISTS TRY MUSIC (H)
8	NEW	TRUCK THE WHOLE OF US (H)
9	NEW	CELINE DION FALLING INTO YOU (H)
10	NEW	ELVIS MORGENTHAU KNOW LOVE (H)

### SWITZERLAND (Media Control Switzerland)

THIS WEEK	LAST WEEK	SINGLES
1	1	CHILDREN ROBERT WILDES (H)
2	2	F. PILES DI GARDI (H)
3	3	THEY DON'T CARE ABOUT US MICHAEL JACKSON (D)
4	2	I'LL NEVER BE YOUR HEART (H)
5	6	MARCIANA LOS DEL RIO (H)
6	5	LEMON TREE FOLKS GARDEN (H)
7	NEW	WE'RE NOT IT ANOKI ON BACKCOUNTRY BOYS (H)
8	NEW	PIU BELLA COSA ERIS RAMAZZOTTI (H)
9	10	HAPPYNESS (D)
10	NEW	PURKEY TIC TAC TOE (H)
<b>ALBUMS</b>		
1	1	CELINE DION FALLING INTO YOU (H)
2	2	TINA TURNER WRESTLES DREAMS (H)
3	3	TAKE THAT GREATEST HITS (H)
4	NEW	FACE AGAINST THE MACHINE (H)
5	NEW	MARK ANAPOLIS GOLDEN HEART (H)
6	NEW	TIC TAC TOE TIC TAC TOE (H)
7	NEW	PIU BELLA COSA ERIS RAMAZZOTTI (H)
8	NEW	WINKING (H)
9	7	SENS UNUS TRIVOLUTIONS (H)

### FINLAND (Singles/EPs Report)

THIS WEEK	LAST WEEK	SINGLES
1	1	FIRESTARTER PRODDER & HOPPER (H)
2	2	CHILDREN ROBERT WILDES (H)
3	3	F. PILES DI GARDI (H)
4	NEW	KALININEN S.E.S. (H)
5	NEW	HALONEN EP APALANTA (H)
6	4	THE X FILES TRUCKER MARK SNOW (H)
7	NEW	DRILL INSTRUCTOR CAPTAIN JACK (D)
8	NEW	FRANKIE GOOSE MICHAEL (H)
9	NEW	ONE AND GET IT THO BOBZ RAT (H)
10	NEW	ELECTRIC LIZZAK (H)
<b>ALBUMS</b>		
1	1	J. KARJALAINEN ELECTRIC SOUND (H)
2	2	LEMON TREE FOLKS GARDEN (H)
3	3	TINA TURNER WRESTLES DREAMS (H)
4	NEW	BAD RELIGION THE GRAY RACE (H)
5	NEW	FACE AGAINST THE MACHINE (H)
6	NEW	PIU BELLA COSA ERIS RAMAZZOTTI (H)
7	NEW	SCOTTER SONGS OF SARCASM (H)
8	10	ADOLESCENT (H)
9	NEW	MARK ANAPOLIS GOLDEN HEART (H)
10	NEW	ALANIS MORISSETTE JAGGED LITTLE PILL (H)

### HONG KONG (RTH Hong Kong Radio)

THIS WEEK	LAST WEEK	ALBUMS
1	1	NEW
2	2	NEW
3	3	NEW
4	4	NEW
5	5	NEW
6	NEW	NEW
7	NEW	NEW
8	NEW	NEW
9	NEW	NEW
10	NEW	NEW

# MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**BRAZIL:** Percussionist, songwriter, and singer Carlinhos Brown is virtually a national institution. Constantly featured in style and music magazines, the 30-year-old musician from Candial in Rio de Janeiro is the epitome of Brazil, with a staggering 11 hits for various artists and has collaborated with performers ranging from international jazz greats, such as Lee Ritenour, Bill Lawwell, and Wayne Shorter, to Brazilian thrash-metal warriors Sepultura. Steeped in the musical and cultural traditions of the Afro-Brazilian religion Candomblé, he is one of the most creative artists of his generation. He has initiated several collective projects, most notably Timbalada, a 120-piece percussion group. Now, somewhat belatedly, Brown releases his first solo album, "ALFALGAMABETIZADO" (EMI Brazil), on Friday (17). Produced by Wally Badarou, the composer/arranger from Boston, it is an eclectic cocktail of soul, singing, rap, and rhythm, powered as ever by a persuasive tour de force. Huge brass features explode like fireworks lighting up the carnival sky during "Sea Zoo," a muted trumpet; links arms with twinkling vibes and a haunting female voice to create a mysterious fonic effect on "Completa De Armas"; and high life meets heavy rock guitar on "Pandeiro-Drum"; a swift moment Portuguese language rap with an amazing arsenal of drums, shakers, and cow bells clattering away beneath "Brazil is a country that has been able to absorb funk music, soul music, Central African music, Arabic music, and Latin music," Brown explains. "It synthesizes Africa and Hollywood. And I have the pleasure to blend all these musics into one." Featuring contributions from a host of celebrity performers, including Caetano Veloso, Gal Costa, and Gilberto Gil, "ALFALGAMABETIZADO" could be the album to establish Brown as a major name on the international stage. It is slated for release in France on the Debutel label to coincide with a May 28 showcase performance at La Cigale in Paris before being released in the U.K. on Virgin June 17. **DAVID SINCLAIR**

**UKRAINE:** Radio Lux, a new FM station based in Lviv, is scaling improbable heights of popularity, with listening figures reported at almost 1 million daily. The station was established last year by the faculty of Journalism at Lviv State University with the support of the Dutch Ministry of Foreign Affairs and practical assistance from Dutch consulting firm Radio Avance Holland. Lviv is the second most important cultural center in the Ukraine, after Kiev, and the impact of national traditions and culture, partly influenced by Poland, are felt more strongly in this area than in the rest of the republic. **ADAM URBICHENKO**

**AUSTRALIA:** Bassist/songwriter Phil Kakulas describes the music of his group the Black Eye Susans as "a cross between a David Lynch and John Waters movie"—in other words, a mixture of the foreboding, the unexpected, and the comically bizarre. "When I write songs, I have a movie running through my head, and I see my characters in a landscape," he explains. Among the characters roaming through the band's album, "Mouth To Mouth" (Mushroom Distribution Services), are a phone-sex worker, suicidal friends, an adolescent lamenting the loss of innocence, and a drunken musician finding himself on a bus in a strange part of town, dazedly asking the passengers, "Is this night or day?" It comes as no surprise to discover that Kakulas is a Leonard Cohen fan, so much so that on an earlier album, he wrote a tribute to the Canadian bard called "You're My Flow" (Vanguard in Perth before moving to Melbourne, the Black Eye Susans began with a dual lineup. Twenty players from such acts as Nick Cave & The Bad Seeds, Triffids, Jackson Deane, and Martha's Vineyard passed through its ranks over a period of five years. However, a series of defections just before the recording of the current album forced Kakulas and singer Bob Searus to form a new and more stable lineup. The brooding atmosphere of "Mouth To Mouth" combines a new-found focus with visceral urgency. "When I'm doing, go for the physical," Kakulas jokes. "Basically admitting that practical titles for the album included "Carnal Knowledge" and "An Introduction To Biology." Having enjoyed a lengthy stay on the alternative charts here, "Mouth To Mouth" came to the attention of Rick Rubin and Troy Hansen/brother of American Records. They signed the band for the U.S., and the album will be issued there this summer. **CHRISTIE EZZER**

**IRELAND:** The 14-track compilation "Celtic Women (Celtic Women Records)" is a joint venture bringing together seven singers from seven islands: Loreena McKennitt (Queenstown), Rita Connolly (Tralee), Lisa Fiedler (Newry), Conny Treadwell (Newry), Lisa Fiedler (Tralee), Mairead Ní Dhomhnaill (Droichead Ára), and Fiona Joyce (Rover Valley). All the artists are Irish, with the exception of McKennitt, who, although a native of Canada, has a home in the lunar-like landscape of the Burren in County Clare. Her Celtic roots and intelligent interest in the music's international connections with other cultures are reflected by her performances of "Annie's Goodbye" and "Huron's Ballad." Fiona Joyce's "Fury" belongs to one of Ireland's leading musical families, the Fureys, who are descended from the traveling people. She and her brother Martin are members of a band called Bohemia, and Aire performs two of Martin's songs on "Celtic Women": "Hand In Hand" and "Wishes," the latter a tribute to Bob Dylan. Dubliner O'Reilly, who has a home in the Burren, is also featured on "Celtic Women," which was her annual blend of jazz and Celtic music. On "This Place" and "Annie Moore's," which are by her debut album, "The Sea Kingdom," she is accompanied by such musicians as fiddler Eileen Ivers of the "Riverdance" fame, the Edinburgh String Quartet, and Larry Coryell. **KEVIN STEWART**

# UPCOMING

# Billboard



**J&R MUSIC WORLD  
25TH ANNIVERSARY**

*Issue Date: June 15*

*Ad Close: May 21*

What began as a mom and pop (rather husband and wife) store has evolved over the past 25 years into the J&R success story, dominating an entire Manhattan block. *Billboard's* June 15 issue celebrates the history, growth, and innovation of this retail outlet. Coverage will explore J&R's mail operation, Computer Superstore and music inventory, including their genre specialty stores. In addition, J&R business associates pay tribute and recount experiences with this very popular retailer.

**Contact:**  
Ken Karp  
212-536-5017



**RUSS TITELMAN  
35TH ANNIVERSARY**

*Issue Date: June 22*

*Ad Close: May 28*

Continuing its celebration of the industry's most talented producers, *Billboard's* June 22 issue spotlights the tremendous musical accomplishments of Reprise senior VP of A&R/staff producer Russ Titelman. Coverage will include an exclusive interview with editor in chief Timothy White on all aspects of his career, a recap of all his work albeit writing/producing/playing with such artists as Steve Winwood, Eric Clapton, Ricki Lee Jones and a complete discography.

**Contact:**  
Pat Rod Jennings  
212-538-5136



**ITALY**

*Issue Date: June 22*

*Ad Close: May 28*

*Billboard's* June 22 issue spotlights Italy's creative edge, analyzing the A&R and marketing policies of the major and key indies in Italy. In addition, the spotlight will provide a state of the market address, examining the social and economic changes taking place within the country. Coverage will also include a series of capsule reports on Italy's new/established artists, influential producers, and Italian radio.

**Contact:**  
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**PET SOUNDS  
30TH ANNIVERSARY**

*Issue Date: June 29*

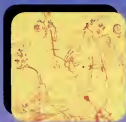
*Ad Close: June 4*

*Billboard's* May 18th issue commemorates the 30th anniversary of the Beach Boy's groundbreaking "Pet Sounds." This Spotlight takes an in-depth look at their fertile 1966-67 period, now the subject of an extensive catalog-exploitation project by Capitol Records. Coverage will include an introductory piece by Timothy White, an overview on the making of the record, and Capitol's year-long promotion plans.

**Contact:**  
Robin Friedman  
213-525-2302

# Reach Billboard's 200,000

# WORLDWIDE SPECIALS & DIRECTORIES 1996



## 30TH ANNIVERSARY OF THE MONTREUX JAZZ FESTIVAL

**Issue Date:** June 29

**Ad Close:** June 4

This year marks the 30th anniversary of the Montreux Jazz festival and **Billboard** kicks off the celebration in its June 29 spotlight issue. Our tribute will include an exclusive interview with founder and managing director of the festival, Switzerland's Claude Nobs. He will discuss the festival's history as well as plans and performers slated for this year's 16-day gala event. **Billboard's** Jim Macnie will also report on the Jazz box sets being released to coincide with the anniversary.

**Contact:**  
Gene Smith  
212-536-5001



## REGGAE SPOTLIGHT

**Issue Date:** July 6

**Ad Close:** June 11

**Billboard's** July 6th issue celebrates reggae music. **Billboard** correspondent Elena Oumeno reports on the new singing trend prevalent in the genre by examining the return of Rastafarian themes, the ever-growing popularity of Bob Marley's music and the DJ's who are now unveiling singing voices. Also to be included is coverage of the annual music festivals - Sunsplash, Sumfest, Sting, etc. and the expanding intersection of hip-hop and reggae.

**Contact:**  
Balford Henry  
809-923-6440  
Ken Plotrowski  
212-536-5223



## LATIN MUSIC BUYER'S GUIDE

**Publication Date:**  
August 7

**Ad Close:** June 17

In its fifth year, **Billboard's** International Latin Music Buyer's Guide is consulted on a daily basis by thousands of prospective buyers when making important decisions. The directory consists of listings from 18 countries in 20 categories, including artists, managers, music publishers, etc. The International Latin Music Buyer's Guide is distributed to the heavyweights within and around the Latin music community, including record labels, retailers, wholesalers/distributors, managers, agents, and promoters.

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## WEA's Spirit Of The West Follows Orchestra Route

BY LARRY LEBLANC

TORONTO—When Spirit Of The West was asked to perform and record with the 41-member Vancouver Symphony Orchestra last year, the five-piece Celtic-styled rock band hesitated because it was being preparing to record an album for Warner Music Canada's WEA label.

"We thought [recording with the VSO] was a once-in-a-lifetime chance," says Spirit Of The West's founding member Geoffrey Kelly, who plays flute, tin whistle, and bodhran. "It became the biggest musical challenge any of us has ever been involved with."

The band completed its studio album "Two-Headed" while creating original material that it recorded with the VSO at the Orpheum Theatre in Vancouver May 12-13, 1995. The resulting album, "Open Heart Symphony," is being issued in Canada May 21 by WEA. "Two-Headed," issued by Warner Music Canada on June 28, 1995, is being released June 4 in the U.S. on Discovery Records. At press time, there were no plans to release "Open Heart Symphony" outside Canada.

Initially, the band's songwriters, Kelly and guitarist/singer John Mann, figured they would continue writing material for "Two-Headed" and perform older, familiar songs for the VSO dates. However, after listening to a number of band-with-symphony albums, the duo decided to compose original material for the VSO shows.

"We wanted to have a true musical fusion and make [the performances] as seamless as possible," says Kelly.

According to Kelly, the pivotal moment in the VSO project came with the hiring of arranger/conductor

George Bloodstein, who has handled symphony projects for Canadians Tom Cochrane and Red Ziger, Ann Arden, Jan Tyson, and Michelle Wright.

"George became the sixth member of the band," says Kelly. "His advice was very important. When we told him we wanted to do only original songs, he was delighted."

While Kelly and Mann wrote songs for "Two-Headed" and the VSO dates, they instinctively knew which ones were going into which project. "The simpler songs suited the VSO," says Kelly. "We tried 'Williamson's Garage' for 'Two-Headed,' but it was so intricate we gave it up. We thought 'Never Had It In Me' [from 'Two-Headed'] could be a symphony song, but we had enough slow songs."

The VSO compositions took time to fully develop. First, Mann and Kelly recorded the songs with acoustic guitars and flute in order for Bloodstein to sketch out initial arrangements. The band then prepared a five-piece arrangement of each song so Bloodstein could hear more polished versions.

While recording "Two-Headed" at Mushroom Studios in Vancouver, the band worked out arrangements for the upcoming VSO performances with Bloodstein. "We'd go into the [studio's] lounge, and George would plunk out things on a portable keyboard," says Kelly. "He made suggestions about keys and tempo. We didn't know, so we were capable of it."

To prepare for VSO shows, Spirit Of The West performed with the 65-member Edmonton Symphony Orchestra in Edmonton, Alberta, on May 7, 1995. A trendsetter among symphony orchestras



SPIRIT OF THE WEST

trass after recording with Procol Harum in 1971, the Edmonton Symphony has worked with such pop stars as Anne Murray, Roberta Flack, Tom Jones, and Wright. "Procol Harum Live In Concert With the Edmonton Symphony Orchestra" reached No. 5 on The Billboard 200 in 1972.

The band prepared for its Edmonton debut with four days of rehearsals so Bloodstein could correct problems with his charts. "We never heard what George had done [with arrangements] until that first rehearsal in Edmonton," says Kelly.

According to Kelly, the Edmonton date, which Bloodstein conducted, was exhilarating. "It was the most moving moment we've had as a group for years," he says. "Coming off stage, we were pretty much in tears. The performance had gone so well, and the audience's response was incredible."

Used to working in a club atmosphere with loose arrangements, the band members found working with a large orchestra a bit restrictive. "Everything's worked out to the letter," says Kelly. "[Song] structure begins and ends as the charts do, and within the confines of that structure, there's plenty of dynamic up and down."

After the Edmonton show, the group felt confident about the VSO dates. However, the Orpheum dates had their own pressures. Vancouver is home turf, and parents and friends would be attending the shows, along with 2,000 people each night. Additionally, the VSO concerts, conducted by Clyde Mitchell and produced by Cliff Jones, were being recorded by engineers Greg Reilly and Des Barker and filmed by Canadian TV arts network Bravo. (Bravo will air the one-hour documentary "Open Heart Symphony" June 8.)

After a May 10, 1995, sound check with the VSO, followed by rehearsals the following day, the band members felt prepared for the performances.

"Most of the recorded versions [of the songs] came from the first night," says Kelly. "We played with more control the second night, but some of the performances lacked zap. The first single, 'Williamson's Garage,' is one of the earliest songs in the [first] show, and you can really feel that we're so into it. The single was serviced to Canadian radio May 9 of this year."

At Bloodstein's suggestion, the band decided in Edmonton to intersperse the set with six of its more popular songs, including "Political," "Ain't It Nice In Sinking," and "Home For A Rose."

"If we wanted the audience to listen to the new material, it was important to perform some of the band's well-known songs," says Bloodstein.

With only six new songs, the band was short of material for "Open Heart Symphony" but rejected using the six older tunes recorded with the VSO. "The old songs stood out like sore thumbs against the new batch of

songs," says Kelly. Instead, it recorded two additional songs at Mushroom Studios: "Christmas Eve," a traditional reel, and Kelly/Mann original "Let The Ass Blow." On these recordings, Bloodstein is playing guitar from the VSO. Bloodstein on piano, and Mitchell on French horn.

Kelly admits to an immense let-down in the weeks following the VSO shows. "It was hard to play in clubs after the VSO shows, but we had to promote 'Two-Headed,'" he says. "Two weeks later, we were playing clubs again."

Spirit Of The West—Kelly, Mann, Vince Dietrich (drummer), Linda McRae (bass, guitar, accordion), and Hugh McMillan (guitar, mandolin)—has been a respected Canadian mainstay since the release of its self-titled debut album on the band's Trinitri label in 1984. It was followed by the album "Tripping Up The Stairs" (1986), "The Days" (1988), and the compilation "Old Material" (1990) for Stony Plain Records of Edmonton.

Signed to Warner Bros. Canada in 1989, the band has since issued "Save The Trees" (1990), "No Figure" (1991), and "Faithful" (1993), which, according to Steve Waxman, press and publicity manager of Warner Music Canada, have each gone gold in Canada (50,000 copies). "Two-Headed," which peaked at No. 22 on The Record's retail album chart July 10, 1995, has sold 40,000 units in Canada, according to Waxman.

Spirit Of The West's U.S. releases have been sporadic and on a succession of labels. "Tripping Up The Stairs" was licensed by Koudler Records in 1986. "The Days" was licensed by Flying Fish in 1988 (both albums are now exported to the U.S. by Stony Plain), and "Faithful" was issued on Elektra in 1993.

"Two-Headed" being released by Discovery, Spirit Of The West expects to do more U.S. work this year. "At the end of the month, we'll be performing a couple of shows in Seattle followed by New York, Detroit, Buffalo [N.Y.], Rochester [N.Y.], Cleveland, Toledo (Ohio), and Chicago. I don't know all the dates yet," says Kelly.

To set up "Open Heart Symphony" in Canada, Warner Music Canada has serviced an interview CD and a photo album booklet to selected Canadian media, retailers, and radio programmers. The group went on a national promotion tour, primarily for retailers, during the last week of April. A video for "Williamson's Garage" will be issued Tuesday May 16.

"We're treating this album differently than a pop release," says Candy Higgins, marketing and manager of domestic repertoire for Warner Music Canada. "We're servicing it to both pop and classical media and focusing on smaller classical retail stores, places which sell a lot of Loreena McKennitt product."

There will be a hometown performance launch of "Open Heart Symphony" with the VSO May 22 at the Orpheum. Further symphony dates are scheduled for Spirit Of The West with the Edmonton Symphony Orchestra in October and the Winnipeg Symphony Orchestra in November.

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QUARTERLY

## ASIAN BREAKTHROUGH

### Prolific Jacky Cheung Is A Megahit The Sugar-Coated Star Holds On To An Asian Audience Tiring Of Saccharin

By Geoff Burpee

When Jacky Cheung's "Kiss And Goodbye" sold 3 million copies in the last nine months of 1993, PolyGram's Alex Chan, then marketing manager for southeast Asia, described the feat as "kind of a miracle."

Chan wasn't denigrating his marketing abilities, just addressing some home truths about marketing music in his hometown. Historically, Hong Kong labels have pumped domestic repertoire into the market as fast as possible, through release after release at listeners to see what sticks. Even established artists are kept to the rigors of this schedule. (Cheung's work is only now slowing down; last year alone, the singer put out four albums—two in Mandarin, two in Cantonese.)

The successes from this strategy, while arguably no fewer in number than in developed markets, had never

before produced a hit of the magnitude of "Kiss And Goodbye." In less than a year, Cheung's achievement catapulted the crossover out of mere Hong Kong idol status and into the realm of a bona fide international Asian star.

#### WORLDLY GOODS

With Jacky Cheung currently on a world tour that has included performances in Asia, Australia and North America, "Kiss And Goodbye" remains an industry milestone. PolyGram estimates that sales since 1993 have surpassed the \$4-million mark. Cheung has yet to quiete top that effort, but he is still the highest-selling Hong Kong artist ever. His popularity base remains solid in markets outside his home territory, and he has successfully managed to broaden, maintain and build on that success on a

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## THE ASIAN TRAIL

### MIDEM Asia: The Second Time Around Hong Kong Hosts The Confab's Satisfied Alumni And Eager Newcomers

HONG KONG—Flush with last year's success, MIDEM Asia moves into its sophomore year very much a fixture on the Asian music-industry calendar.

"The success of MIDEM Asia is a huge indication of how important music is to this region," says Xavier Roy, chief executive of the Reed-MIDEM Organization. Roy arrived in Hong Kong last month to oversee the build-up to the event, which takes place May 15 to 16. "And from what we can see," he adds, "music here is now more important than ever."

Last year, the first MIDEM Asia succeeded in its ambitious bid to draw the music industry from Asia and beyond to Hong Kong for a week of conferences, artist showcases and discussions of

Continued on page APQ-3



Xavier Roy, Reed-MIDEM Organization

## PACIFIC TREND WATCH

### Global Music-Video Broadcasters Act Locally Offered More Satellite Choices, TV Audiences Remain Loyal To Domestic Repertoire

By Geoff Burpee

Satellite music television got its start in Asia five years ago with the launch of STAR TV. Minutes after launching into the night sky in the spring of 1991, AsiaSat 1 soared into orbit, poised to disseminate programming to an unsuspecting Asian public snug in their beds below.

One element of the five-channel launch package was a new MTV Asia service. Few worried about the impact of stale English-language American re-runs on the entertain-

ment channel, or 24-hour access to bowling or professional wrestling. However, MTV's arrival into the region raised concerns that imported music videos would by-seg to Asian music, Asian tastes, Asian culture.

Of course, that's not what has happened. Five years later, every major television station in Asia now devotes at least some airtime to music videos. This ranges from a 24-hour youth-niche experience to a two-minute video slot before

the news on Hong Kong's TVB Pearl. If Hong Kong audiences need reminding that music videos are more business than art, they should tune in to this segment: The advertiser buys two-minutes worth of airtime; if the video is longer

than 120 seconds, the program simply segues to black and the next cognate ad.

The music-television market is now very crowded, complex and increasingly dominated by international players. Yet, conversely, it is also more about pinpointing local needs than converting the masses with international repertoire.

Local music markets, long protected against such intimate infiltration by all but the most universal Western stars, five years ago braced for an impact that has not come. The

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MIDEM ASIA

## U.S. Representatives Strengthen Ties And Look For New Ones

By Richard Henderson

LOS ANGELES—As a crossroads of high finance and culture for the Asian market, Hong Kong was the site of choice to inaugurate MIDEM Asia in 1995, and the benefits to be had by attending were numerous and diverse, to hear it described by the U.S. companies who participated at the first conference.

Stephen Levy, president of dance-music indie Moonshine Records, attended along with his partner, John Levy. "We got our heads around what was happening in the Southeast Asian territory," Levy says. "We had some interests, we saw who the players were in the region, and now we're talking to a lot of people. We're looking at potentially working with some people in the territory—which is a very foreign territory for us, unlike Europe—and we don't want to make any moves too fast, because this is a big market where dance music is definitely happening, especially European, song-oriented dance music."

Representing the kings of the U.S. reissue market, Peter Pasternak, senior director of international sales and marketing for Rhino Records, attended along with Bob Emmer, senior VP of



Rhino Records' Peter Pasternak (left) and Rykodisc's Arthur Mann.

le imports between the retailers and the labels." Sigsworth was impressed by the state of music videos in Asia. "Channel V was just amazing," he says. "The focus is more on indigenous acts, with a minimum amount of American and English videos in rotation. Everything they projected was very cool."

A fellow veteran of both the Asian diaspora and MIDEM in Cannes, Rene Klaassen of Caroline Distribution spent a week in Tokyo prior to the first MIDEM Asia. He saw the premier act as a "testing of the waters" and expects that contacts made last

**"My main goal is to find DISTRIBUTING PARTNERS IN HONG KONG, SINGAPORE, INDONESIA AND TAIWAN. I imagine the competition to be ENORMOUS at the second MIDEM. The first spurred a lot of PEOPLE TO SIGN UP for the second one."**

—Rene Klaassen, Caroline Distribution

business affairs. Pasternak, who has been a regular at MIDEM in Cannes since 1974, judged the event "a good first go" and adds, "It was long overdue and well-attended; everybody had the right attitude. "We came away with more information, with alternative ideas and alternate game plans. It's much shorter-term, only three days, so your schedule's really crammed. I'm definitely going again this year. I can incorporate it with a swing through the region any way, with stop-off points in Australia, Korea, Japan and probably Taiwan."

### PEER PRESSURE

"Some of the territories have stringent copyright protection, and when professionals from the music business all go to an event like this—go to the region en masse—I think that accelerates the process," Pasternak continues. "The powers-that-be in those territories see that there's a lot of money in this. If piracy isn't taken care of, they're losing tax revenues. Unfortunately, the most lucrative market, China, is still as bad as it ever was for bootlegging—and not just vinyl audio, but with computer programs, GameBoy, no name."

Rock culture, Asian-style, captured the attention of Sig Sigsworth, VP of international marketing and production for I.R.S. Records, who enjoyed the numerous showcases for talent staged last year in and around Hong Kong. "I went to get a feel for that market," he says. "The discussions were really good, and some got quite heated, such as those regarding the issue of purch-

asing will lead to serious follow-up in '96. "My main goal is to find distributing partners in Hong Kong, Singapore, Indonesia and Taiwan," Klaassen says. "A distributor has easier access into new regions than a label has, and can do more for a label than the label can do for itself, coping with the problems of supply and returns. I imagine the competition to be enormous at the second MIDEM. The first spurred a lot of people to sign up for the second one."

Arthur Mann, executive VP and founding partner of Rykodisc, who oversees non-European international sales and marketing, business affairs and worldwide music publishing, has been attending MIDEM in France for 15 years. "I pretty much knew what the routine would be like for the new one in Hong Kong," Mann says. "I thought that the territories were fairly well-represented. The real players on the international scene—whether it be someone on the level of Seymour Stein or the independent companies who

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### CREDITS

Billboard's Asia Pacific Quarterly was written by Far East Bureau Chief Geoff Burpee in Hong Kong with reporting and contributions from Garbert Wall in Taiwan, Alexandra Nusch in Malaysia, Philip Ched in Singapore, Marc Gorospe in the Philippines, and Fred Varcoe in South Korea.

### MIDEM ASIA IN HONG KONG

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issues affecting the region.

Roy recalls how concerns about the maiden event were swept aside from "the very first moment of the very first day" of the conference. The fact that many attendees—including the Asian ones—had never met or even spoken to each other underlined a need for the forum, and it was a long before the gathering proved Roy's contention that "if you bring them together, they will talk." Greetings, business cards and business talk were flying "without any hesitation," Roy says.

This year, stronger than expected interest from exhibitors in places such as Taiwan, the Philippines and the U.K. sparked a 50% jump in exhibition space at the conference, which moves to a larger spot within the Hong Kong Exhibition Centre. Artists flock in from around the region and beyond to showcase their talents at local venues. Meanwhile, Asian companies join exhibitors from Europe, Japan, America and Australia, all vying to increase their presence in the world's fastest-growing market.

Major themes on the MIDEM Asia program include copyright and publishing—including, an in-depth look at piracy and copyright—in forums organized by the IFPI, as well as live music and A&R. In addition, a special territory workshop focuses on India, including an "artists from India" showcase.

Fully 90% of the MIDEM Asia showcases feature Asian talent. On hand around town are Chinese singer/songwriters, Malaysian, Japanese, Japanese DJs, world music from Hong Kong and Cantonese crooners, plus French, Australian, American, U.K. and South African pop artists.

### SPREADING FROM EXPERIENCE

Brian Harris, who is senior VP of Warner Music, Asia Pacific, based in Sydney, Australia, found last year's event "interesting and useful" and of benefit in promoting such new Warner acts as Daewala and Carabao from local to regional and potentially international status.

Warner will introduce more Asian acts this year. "The region is obviously the fastest developing in the world,"

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### JACKY CHEUNG

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Mex Chan marketed Cheung.

pan-Asian level. Echoes of his achievement can still be seen in the steady evolution of Cheung's marketing juggernaut, and the industry's perception of what is possible for a Chinese star.

"Without Jacky, we wouldn't know that Hong Kong singers could possibly sell so much—in Taiwan, Malaysia and now outside Asia as well," says Chan, now VP of regional marketing, PolyGram Far East. "He is like a tool we can use to introduce Hong Kong pop to the world. He opens doors for the company. Now we can work collectively to pave the way for other acts."

Last year, the Ford Motor Company in Taiwan, shopping for the same marketing magic that Bob Seger's "Like a Rock" brought Chevy trucks in the States a couple of years ago, backed Cheung to record a song for an ad campaign. The result? Again

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MIDEM ASIA

## Europeans Set Sites On The Far East

By Nigel Hunter

**LONDON**—In the view of European companies planning to attend MIDEM Asia this year, the event is shaping up as a bigger and better event than last year's inaugural gathering.

Companies that attended the debut of MIDEM Asia are returning in impressive numbers on the strength of their 1995 results. The conference is seen as particularly valuable for the smaller-scale operator, in terms of making contacts and reaching rewards.

Danilo Promotions Germany identifies itself as Europe's largest entertainment calendar company, specializing in licensed pop- and rock-star calendars. It distributes its product on a global scale and is "always on the lookout for new talent and local stars," says managing director Susan Dwyre. "MIDEM Asia '95 was extremely useful, as it was our first real effort to make contacts in Asia and seek out possibilities for the future. We'd had random contacts in the past but had no specific Asian strategy."

Danilo is looking to place more of its product in Asian countries during MIDEM Asia '96, in conjunction with its export partner, Lightning. It is also seeking to license Asian artists for its calendars if the opportunity arises.

"Piracy is our biggest problem in Asia," admits Dwyre. "The [speed] with which your product can be copied and on sale is amazing. The only way for us to beat or at least compete with pirate products is by price strategy."

**"In some territories, THEY'VE NEVER HEARD OF A PUBLISHER PROMOTING REPERTOIRE. There is a lot to do in ASIA REGARDING COPYRIGHT PROTECTION, and we people from the WEST can help by TEACHING those we MEET ABOUT IT."**

—Teresa Alfonso, Teddysound

### FRENCH SUPPORT

The Bureau Export de la Musique Française found MIDEM Asia very useful last year in terms of making contacts, and French participants prepared their trip to Hong Kong carefully in advance.

"The Asian/Pacific Rim markets are our next priority after Europe and North America," says Jean-François Michel, managing director of the bureau. "We are well aware of the opportunities in these fast-developing territories. The Bureau is planning a study trip to China for a small group of professionals."

Michel reveals that 50 French participants, mainly independent record producers, will attend MIDEM Asia, where they will be supported by the facilities of the French stand with its team of specialist advisers.

"We notice that American pressure has caused most of these markets to introduce copyright regulations," Michel notes. "It's obvious that this must be improved, especially in China, which is the most difficult market to approach."

The Global Music Group, a recording and publishing company based in Germany, was represented last year by Peter Knight, managing director of its U.K. company. He echoes a common sentiment when he applauds the ease of making contacts and

arranging meetings at MIDEM Asia, in contrast with the event's 30-year-old counterpart in Cannes.

"Global's involvement in the Asian/Pacific Rim market is minimal at the moment," says Knight. "But plan to remedy that dramatically at MIDEM Asia in terms of setting up sub-publishing agreements in all areas. We are not openly seeking Asian product for our market, as we believe that it is a job for specialists in that kind of music."



the Western world.

Dome Records is a U.K. independent with a publishing subsidiary, Minarec Music. Managing director Peter Robinson made good contacts last year—leading to deals with Bakery Music, Thailand, and Form Music, Singapore, among others. "We've got six R&B and pop/dance acts," Robinson explains, "and I'm

looking forward to this year's event. The Pacific Rim companies want to do business with Europe and the U.S. I particularly appreciate the opportunity to talk to Japanese firms."

Jacqueline Lumkean of Eddy Owens Productions in Holland says the company will be returning to Hong Kong after its positive experience last year. Among the matters they will take for deals are a jazz-bosse act, Two Bass Hits, and dancer artist D.Lilah.

"MIDEM Asia is smaller than the French version, and it's easier to see people," remarks Lumkean. "The small Asian companies are very keen and enthusiastic, and we found the large ones rather arrogant."

Teresa Alfonso of Spain's Teddysound music publishing company will be promoting its Spanish and Latin American repertoire again in Hong Kong this year, building on good contacts made last year.

"One problem is explaining we are a publishing firm and not a record company," states Alfonso. "In some territories, they've never heard of a publisher promoting repertoire. There is a lot to do in Asia regarding copyright protection, and we people from the West can help by teaching those we meet about it. I find the more they know about it, the more they like the idea."

Knight predicts the progress of American and European music into Asia and the Pacific Rim will be slow but aided by the growth of music video channels in the region. He is confident China will not ignore Hong Kong's activities after it takes control of the island in 1997, because enterprises like MIDEM Asia will be its window to

### MIDEM ASIA IN HONG KONG

Continued from page APQ-3

observes Harris. "It's fraught with many problems, not the least being piracy, particularly in markets such as China and India. However, Warner Music International is totally committed to the region, as evidenced by the number of companies we have opened up in the past five years."

In Hong Kong, partnerships with the likes of Commercial Radio, HMV retail stores and *Hi! Magazine* ensure a strong local media presence. Other regional broadcast entities are also stepping up their level of involvement, broadcasting showcase performances that run the gamut from world-music repertoire to Cantopop idols.

David Lotterton, BMG Music Publishing Asia's regional director, says the real value of MIDEM Asia is not necessarily found in the conference rooms. "MIDEM is a catalyst for people. Last year was the first time we had a few major companies and a lot of independents specifically to think and talk about Asia. So you heard opinions about what worked and what didn't—and that's valuable."

Greg Rogers, MCA's senior VP Asia-Pacific, acknowledges the informal value of MIDEM week. "There's more conversation about business around the bar than at the conferences," he says. "And it is always interesting to have a look at the acts other labels are showcasing. Basically, MIDEM is useful because it is the place where all Asian music gathers to talk."

Both Taiwan and the Philippines will sponsor a national stand for the first time, and U.K. representatives are making one of the strongest showings for new exhibitors. Returning to MIDEM Asia in a big way are Taiwan's independent Rock Records, Japan's Pony Canyon and Hong Kong's Capital Artists Ltd., both well-represented with multiple booths for the show's second year.

Says Mirko Whisfield, MIDEM director of sales & marketing, Asia-Pacific, "For the Europeans and Americans, it's a good place to focus on doing business with Asian companies. But it is also a forum for Asian companies to do business amongst themselves."

—G.B.

### U. S. REPRESENTATIVES

Continued from page APQ-3

know how to sell their music internationally—many of them attended. There wasn't a lot of bluff; it was small, intimate and sophisticated. There was a lot of live music, and I understand that there will be more this year.

### MEET AND GREET

"We have a mature relationship with Southeast Asia with Rock Records," continues Mana. "They're based in Taiwan with offices throughout the area, in Hong Kong, Malaysia, South Korea, Thailand. For us, MIDEM Asia gave us the opportunity to have meetings with all the managing directors for the territories represented by Rock. It also enabled us to meet and conclude a deal with a sub-publisher for the region."

Mana also takes the time to immerse himself in the Asian music environment. "I like to check out retail in Hong Kong, and I like to see who is doing business in each of the territories," he says. "You can read in the trades what's happening in Indonesia, but there's nothing better than meeting people from Indonesia and getting a sense of what's going on there. Or I may run into Bob Kaufman from Tower Records, who's responsible for the Tower stores outside Japan on the Pacific Rim, and get the scoop from him in terms of what might be happening in Indonesia."

"Southeast Asia is a great example of opportunities that exist for companies like ours to get their catalogs into the marketplace. For example, we're a company without a traditional Western repertoire. We're a leader in contemporary world music, and our catalog is very well-suited for that part of the world. Why can't one of our artists attain superstar status in Singapore? It's a much more level playing field in that part of the world, without the dominance of the major labels like in the U.S." ■





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MIDEM ASIA

## Japanese Companies Stand Out From The Crowd

By Steve McClure

**TOKYO**—Even though the burgeoning Asian music market is right on Japan's doorstep, Japanese music companies realize there's no room for complacency as the international music business focuses on the region.

Take Amuse Inc., for example. In order to stand out from other MIDEM Asia exhibitors, the Tokyo-based production company is having three design companies compete to see which one can come up with the best design for its booth. The basic idea is to create the atmosphere of an amusement park, in keeping with the company's name.

"This year we want to do something on a bigger scale, something different," says Shokunag Kuo, who is in charge of coordinating Amuse's MIDEM Asia activities.

### MAINTAINING HIGH PROFILES

Another Japanese entertainment company planning a high-profile MIDEM Asia presence is Horipro Inc., which, like Amuse, in the last few years has aggressively sought out new talent in China. "This year, we'll have a private party to bring together people from the Hong Kong and Japanese music industries," says Neil Date of Horipro's international department.



Tom Yoda of AVEX

Tom Yoda, chairman of the AVEX group of companies, says AVEX will maintain the high-profile presence it had at 1995's inaugural MIDEM Asia. "The big change from last year is that now we have a full-scale Hong Kong office with nine staffers," Yoda points out.

AVEX's Hong Kong operations, set up last May, sub-licenses Western repertoire handled by AVEX in various Asian territories and deals with locally signed acts who in turn are licensed by AVEX to Asian companies such as Taiwan's Rock Records. "And, of course, we license our Japanese artists such as TRF and Namie Amuro," adds Yoda.

Meanwhile, industry organizations, such as the Recording Industry Assn. of Japan, JASRAC and the Music Publishers Assn. of Japan, have joined forces as the Japan Music Culture Promotion Society to sponsor an all-purpose Japan booth at MIDEM Asia to promote the country's music. "We want to emphasize the importance of copyright issues in Asian markets and establish links with overseas music publishers' associations," says MPAJ vice secretary-general Yuchi Kudo.

For Sony, MIDEM Asia is a chance to introduce a new company, GRI (Global Rights Inc.), which was established April 1 to oversee all of the Sony Music group's copyright manage-

JACKY CHEUNG

Continued from page A1Q-3

from moving tracks, the song helped drive Cheung's concert Mandarin-language album to over a million sales in Taiwan alone, outstripping that country's figures for "Kiss And Goodbye," and once again cementing Cheung's status as the pre-eminent market success of Hong Kong pop.

### SINGERS OF SUBSTANCE

Chen is not alone in his assertion that the Chinese pop market is "maturing." The rise of singer-songwriters, largely from Taiwan and—to a smaller but growing extent—from China, shows that audiences are looking for something more. Even in Hong Kong, Cheung's home market, listeners are no longer happy with a steady diet of lightly processed, saccharin stars.

Matthew Allison, managing director, Taiwan and China for Sony Music Entertainment Taiwan, says, "There is, I think, a shift toward artists who are able to play a larger role in creating their own music—artists who are producers or writers."

Allison sees Chinese audiences everywhere looking for a more

**The Hong Kong CANTOPOP FORMULA. CROONING BALLADS and working a STAR across a broad SPECTRUM of media, HAS LOST ITS LUSTER. A certain degree of artistic integrity is becoming more and more important to CHINESE LISTENERS.**

intimate relationship with their artists. "If you go see a live performance in Taiwan, it is full of personal stories between songs. It is an incredibly very emotional. Whereas in Hong Kong, there has been much more emphasis on image."

So how to explain the enduring status of Jacky Cheung? PolyGram is the first to admit that developing the actual recording of Cheung's product is far from difficult. In a nutshell, Cheung says, PolyGram's Michael Au, Cheung's friend and producer for nine years, selects material for the project, drawing on local and international songwriting talent, and presents it to Cheung. "The entire process takes a few weeks, with perhaps one or two more for recording or re-mixing in America."

Today's potential Chinese market stretches further across frontiers of language, dialect, geography and pop culture than ever before. The artist who bridges the gap not only between Hong Kong and Taiwan, but further afield as well, can achieve sales levels in Asia that, a few years ago, could only be generated by the broad-based appeal of Michael Jackson.

"The boundaries are coming down," says Allison. "Companies are now finding it possible and necessary to formulate regional strategies for Chinese pop."

There is a consensus that the Hong Kong Canto-pop formula, crooning ballads and working a star across a broad spectrum of media, has lost its luster. A certain degree of artistic integrity is becoming more and more important to Chinese listeners. Mandarin pop singers such as EMI artist Eric Moo, Sony's Harlan Yu or, in Hong Kong, even PolyGram/Decca's esoteric pop-diva-like Faye Wong, seem to indicate a new interest in the process of making music, rather than marketing over. Chinese youth appear to be embracing creative agendas rather than just the ability to sing and dance star quality.

It is ironic that the breakthrough artist who highlighted the potential to break out of local markets—and who rides its largest pan-Asian wave—is Jacky Cheung, one of the four "heavenly kings" and among the best hands-on artist of any of his peers.

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## INDUSTRY ORGANIZATIONS, such as the RECORDING INDUSTRY ASSN. OF JAPAN, JASRAC and the MUSIC PUBLISHERS ASSN. OF JAPAN, have joined forces as the JAPAN MUSIC CULTURE PROMOTION SOCIETY to sponsor an all-purpose Japan booth at MIDEM ASIA to promote the COUNTRY'S MUSIC.

Horipro will also use the party to publicize artists it has signed in its SoundAsia record label, such as China's Da Yaz, Singapore's Gini and Japan's Funky Saeyouha, the drummer of hugely popular Japanese group Bakulu Shimp, whose solo career Horipro manages.

Following its initial foray into China, Horipro last year announced plans to establish similar links in Vietnam. But Date says Horipro has yet to sign any Vietnamese artists. "It's a socialist country, so things take time there," he says, referring to Horipro's hopes of setting up a joint venture like its China operation.

Typical of Japanese music companies seeking to expand their Asian profile is Victor Entertainment, which last year set up a label called Rolling Sound. To introduce promising Chinese rock bands to the Japanese market, Victor's Asia Ohn says the company will use MIDEM Asia to follow up on contacts it made at last year's conference as well as seek out new ones. Victor Entertainment, like many other Japanese music companies, is looking beyond Japan's shores to the rest of Asia.

ment. "It's sort of a new publishing entity," says Ikkaï Toshima, creative director at Sony Music Publishing, which was merged into GRI. "We're handling the music publishing business as well as other copyright-related business, like book publishing, movies and computers."

Other GRI activities include "Ponstar" from Tokyo, an English-language radio program introducing new Japanese pop music. It was developed last year by Sony Music Publishing and currently is broadcast by five Southeast Asian FM stations.

"We also have a new program we've developed for [new Tokyo English-language FM station] InterFM called 'Globe,' whose basic theme is introducing music from all over the world," says Toshima. "Mainly, we want to introduce our new company at MIDEM Asia through those two radio programs."

GRI will share a booth with Sony Music Entertainment (Japan), which is concentrating its efforts on promoting dance label G's Factory, set up in 1994 as Japan's dance-music banner packed up speed. ■



# a

## avex group

  
AVEX D.D., INC.  
record label

  
cutting edge  
record label

  
VELFARRE  
enochique & restaurant

  
prima  
direction  
music publishing, music  
& video production,  
recording studios

  
APJ  
Advanced  
Promotion  
International  
artist booking  
& concert production

  
HOWDY  
INTERNATIONAL  
computer software development,  
merchandising

  
WA!  
WHITE ATLAS  
artist management

U.S.A.

  
AV EXPERIENCE  
AMERICA INC.  
group label

  
avex/Critique  
Records, Inc.  
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BRANCH

  
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LONDON  
BRANCH  
group label


  
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# asia pacific Quarterly

MIDEM ASIA

## Aussie Industry Fine-Tunes Relationships With Its Northern Neighbors

By Christie Eliezer

**MELBOURNE**—The Australian contingent to MIDEM Asia is expected to double in size this year. At least two labels will hold artist-showcase nights. Shock Records, Mushroom Distribution Services and the Immedia! public relations and publishing group have their own stands, in addition to Export Music Australia's umbrella stand.

"There's a great excitement about the region, and not merely because it's a huge market right on our doorstep," says Brian Peacock, project manager at EMA. "What were once seen as obstacles—the region's lack of infrastructure, venues, production—have been turned into opportunities by Australian server industries."

It wasn't just the deal brokered last year that made MIDEM Asia an instant calendar entry. Put it down to proximity to the region, but Australia, more than other Westerners, acknowledge that the road to the Asian market is a long one. Hence, seminars such as those at MIDEM are needed in order to come to grips with cultural sensitivities and different approaches in the region. Continual presence is seen as the



Immedia!'s Phil Tripp (left) and EMA's Brian Peacock

Asia, is holding a dance-night showcase with the Jackpot (U.K.) and MFF (Germany) labels.

"The dance boom there is still pop-orientated, but eventually it'll lead to an interest in the underground soul," says MD Scott Murphy who is using the meet to discuss plans to set up an Asian operation based in Hong Kong and possibly also Singapore.

Sony is spotlighting chart success CDB (which is touring the

## AUSTRALIANS HAVE TAPPED INTO a wider range of operations in Asia—including SOFTWARE, PUBLISHING, MULTIMEDIA, PROFESSIONAL AUDIO AND ENTERTAINMENT COMPLEXES—than have most WESTERNERS.

key to building personal trust on both sides.

"We've maintained dialogue with companies from the Philippines and Indonesia who expressed interest in our product at last year's meet," says Kerry Fitzgerald, AKR executive at Festival Records. "But it's still a business where we need to know each other better on a personal level" before signing deals.

### TWO-WAY STREET

There is also a greater awareness that the drive into the region needs to be reciprocated with the release of Asian music in Australia. "Considering that one in 18 households [in Australia] speaks an Asian language, we haven't serviced our ethnic communities as well as we should," says Warren Foley, CEO of Larrikin.

Adds Shock GM Charles Caddan, "The massive potential of the ethnic market is something we want to tap." Shock, which has issued guitar-rock and dance tracks in the region, this year is actively seeking partners in Southeast Asian territories. "I'm going to be visiting prospectives on their home turf before the event," says Caddan. "So MIDEM will hopefully be where the deals are finalized."

Mushroom Distribution Services (MDS), which reports a 10% leap in exports every three months as a result of MIDEM

region around MIDEM) and new soft-pop signing, Human Nature.

Festival hopes to license debut albums by AK Soul (who will also tour this year), Baby Sugar Loud and Mother Hubbard, as well as "Guitar," an instrumental CD by American expatriate session guitarist Louis Shelton. Festival's newly acquired partner, Larrikin, which attributes 5% of its turnover to Asia's interest in its instrumental jazz and Aboriginal culture, has high hopes for the esoteric Karisha Mazarella's highly acclaimed album "Mermaid In The Well" and the "Ochres" theatre piece by Aboriginal choreographer and composer David Page.

Australians also have tapped into a wider range of operations in Asia—including software, publishing, multimedia, professional audio and entertainment complexes—than have most Westerners.

Immedia! has 2,000 copies of its "Australasian Music Industry Directory" for sale and will actively use the meet to expand its Asia-Pacific listings. "It's called 'The Yellow Pages Of The Pacific Rim Music Industry,'" but putting the book on the Internet rocketed our overseas mail order despite all of the information being online," says Immedia! founder Phil Tripp. "Though people around the world source data from our Net

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### JACKY CHEUNG

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but maybe it's not so strange after all. For it seems that in Cheung's case, the artist's relationship with his fans still outweighs his relationship with his material. Cheung, by his part, is viewed by Chinese audiences as the real thing. The consensus is that the emotive quality of Cheung's voice, along with a genuine, modest personality, has its own universal cachet.

### WORKING HARD FOR THE MONEY

"He's not a songwriter, he's not a lyricist—just a very likable kind of guy," says Jeff Murray, Channel V director of music and artist relations. "And he works his ass off, I'll give him that." Murray recalls how the Channel recently scheduled an "Arnie Ya Arnie" slot in Hong Kong, only to have one act not show. "The other band phoned Cheung. 'He was down in an hour,'" says Murray. "And that's pretty rare for someone in his position."

In 1984, Cheung was working as an airline reservations clerk, when he won a local radio singing contest. Even then, the artist's voice got him the job rather than the usual route for Cantonese

## CHEUNG'S recent world tour took in ASIA, AUSTRALIA, CANADA and the U.S., with highly publicized, FAST-SELLING SHOWS in such locales as LAS VEGAS, VANCOUVER and SYDNEY.

idols: TVB popularity contests that trade on slick telegenic looks and on-screen persona. From the word go, PolyGram recognized that it had something special. "He can sing sweet, he can sing bitter," says Chan. "But that's not all. His singing talent is not only technical, but something else."

His first album for PolyGram in 1985, "Smile," sold 200,000, and an idol was born. As with his peers, a smooth ascension into the lofty ether of Canopop led Cheung to try his hand at other things. Cheung, who shares an English name and a few vaguely similar facial features with martial-arts action-movie hero Jackie Chan (a "Rumble In The Bronx" fame), was introduced to the actor. They struck up a friendship and for a time were marketed in a similar fashion. Cheung joined the management company of Chan's mentor/manager, Willie Chan, and a number of ill-advised moves followed, crowding Cheung's time and diluting his impact as a singer. Alex Chan refers to the early 1990s as Cheung's "dark ages."

By 1992, Cheung was confronted with a choice: act or sing. Cheung took up the pop role full-time, alerting his longtime producer, PolyGram's Michael Au, that he was looking for new material. Au decided on a number by Japanese legends the Southern All-Stars, "I Love You More And More Each Day." That single launched "Kiss And Goodbye," and Cheung was back in business and on top.

### THE GRAND TOUR

Since August 1993, and through June of this year, Cheung and his entourage have been staging a world tour. The campaign takes in Asia, Australia, Canada and the U.S., with highly publicized, fast-selling shows in such locales as Las Vegas, Vancouver and Sydney. "Every developed market but Europe," says Chan.

The tour opened in Hong Kong, Cheung's hometown, at the 12,000-seat Hong Kong Coliseum. Thirty-four consecutive sold-out nights and 400,000 fans later, it moved on to Taipei. (Of course, the number of people who actually see Cheung is lower, as many of his fans attend more than one night.) Twenty dancers, as many musicians, tons of stage equipment, prosthetics, satin jump suits and the whole road show go into giving the fans a spectacle.

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# ASIAN MUSIC

## MUSIC VIDEO

Continued from page APQ-1

arrival of satellite music television ultimately only strengthened their position. In the majority of markets, domestic repertoire remains the music of choice.

### CHANNEL V VS. MTV

The satellite broadcasters reappraised their strategy decisively, if not swiftly, and the impact of satellite music television has manifested itself in a very different manner. STAR TV's music television outlet, Channel V, currently has an edge in the number of homes receiving its signal, and it has moved ahead with localizing its content, particularly in India.

In January of this year, however, MTV Asia launched its own 24-hour satellite feed for the Indian subcontinent. By the end of the year, the channel aims to present five hours a day



The Vibe of Channel V

of India-specific programming produced locally by MTV India's Bombay staff. MTV also broadcasts its international service into an estimated 400,000 homes in Sri Lanka.

Prior to April 1994, STAR TV had been MTV's business partner in the region, but the two went separate ways after conflicts over programming and licensing income (Billboard, May 14, 1994). MTV rebounded in Mandarin-language signal on cable and satellite one year later.

Channel V, launched by STAR TV after its split from MTV, took time last year to brace for the impact of MTV's return to the market, a blow which, says general manager Don Ayevo, never materialized. "The MTV question is no longer really relevant to our own," says Ayevo. "We're doing our own thing, developing our own product."

A new joint venture launched this spring in Thailand will further strengthen Channel V's position in the regional market with a 24-hour Thai-language channel: "the first effective Channel V franchise," says Darren Childs, the channel's manager of business development.

Channel V is the leader in regional youth programming, says Deborah Armstrong, M&S Saatchi media director North Asia, and MTV Asia is a distant second. "Channel V has its own identity; it's localized and has more appeal," she says. "They have discovered a gap in the market; they created and filled a youth niche. They've found their key markets and built on their strengths. It would be difficult for MTV to come back in and usurp that position. The youth market is still very small; unless [advertisers and] spending globally, they don't even have the money to consider a second option."

MTV Asia president Peter Jamieson says the perception of Channel V as "more local" is hype. "First of all, STAR TV has been broadcasting since 1990. So when V was born, it

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## ARTISTS & MUSIC

**MALAYSIA**—EMI Malaysia has sent a second artist to the United States for production work. The first act, Ella, made the trip "as a reward" for her best-selling "Ella" album in 1994, in order to record and mix her "Ella USA" album. Recently, EMI budgeted for pop-pup group KRU's fifth album, "Ooh La La," to be mixed in Los Angeles. The group is one of the few recording acts in the country who write and produce their own material. EMI's head of local A&R, Mohd Arzmy, says, "The focus of the trip is [learning] production techniques from respected people like [Babyface associate] Jon Gass. It's not a hype thing. It'll definitely have a long-term benefit on KRU's career as songwriters and producers."

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**HONG KONG**—Hong Kong-based, Madagascan-born Robison Randriahamala has been recording an album in London with several tracks under the production aegis of world music impresario Jai Wobbes. He is recording with London-based African musicians David Jaymes (of 1980s popsters Modern English). The opportunity arose from the Hong Kong musician's elevated profile following his French-language chart single, "Bleu, Blanc, Rouge" (Apocalypse Records), which protested French nuclear testing in the South Pacific. The single aroused the interest of Bob Marley's alma mater, Jamaica's Tuff Gong Records, which wants to assert rights for a reggae or world-music compilation later this year.

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**HONG KONG**—The voice of PolyGram artist and Canto-tingeuse Faye Wong graces the latest Cocteau Twins single, "Serpentskitt." The long-distance collaboration, which required master tapes to be couriered from PolyGram London to a Beijing studio for the addition of Wong's characteristic vocalizing, has enabled the singer to join one of her most cherished sources of repertoire. PolyGram regional marketing manager Desmond Bao, says, "Faye would have had more involvement if both artists' schedules had permitted." Duo also said that this was largely an effort to familiarize Wong fans in Hong Kong and Taiwan with the Cocteau Twins, to make room for that band's repertoire in Asia.

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**TAIWAN**—Born in Leningrad, educated in America, signed in Taiwan, Warrior Entertainment artist, concert pianist Sasha Alexeev, has signed a

distribution deal with Taiwan's Rock Records, David Loiteron of BMG Music Publishing will administer his catalog. "We see Sasha as somebody who fits into our strategy. [It's] very good instrumental music that we see possibilities of exploiting for film and television," says Loiteron. He introduced Alexeev to Rock, who arranged the record deal. There is now a possibility of using the Asian standards and the Shanghai Orchestra to create an Asian classical album. "Long-term, I think that's an interesting strategy," says Loiteron. "And one that's good for Sasha."



Sasha Alexeev is classical Asian.



Mandarin rockers Hei Bao

motional tours through the territory helped spur mainlanders and ethnic Chinese throughout the region to get behind the band's straight-ahead Mandarin rock. The band's third album contains a hit power-ballad, mourning the death of fellow Beijing rocker, Tang Dynasty bassist Zhang Ju. Videos have been shot for both that single and another, "Chao Qian Zou" or "Moving Forward." Unfazed from rocking in Beijing, the band is nonetheless gaining distribution in Taiwan, Malaysia, Singapore and mainland China. Hei Bao played some of its harder stuff at a recent Hong Kong concert. "Hong Kong itself is not a big market," says Kobaska, "but it has a very important role as a center of influence for this kind of music."

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**HONG KONG**—Richard Clayderman's latest album, "Love Follows Us," recorded along with European artists Ocarina, Nicholas de Angelis and Jean-Claude Borely, is out-of-stock in the territory, having sold out an initial shipment of 7,000 copies. France-based Delphine Records, Richard Clayderman's label, has a deal with Rock Records for exclusive distribution in Hong Kong, Taiwan, Singapore, Malaysia and Korea. "Love Follows Us," which features live instrumental versions of Hong Kong golden-oldie ballads by such stars as Emil Chou and Sandy Lam, has drummed up interest with TV ads and a Southeast Asia-wide piano contest, the finals of which will be held in Taipei this October.

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**HONG KONG**—Rock Records Hong Kong has been firming up plans to bring speed-metal guns Sepultura through the region on tour, once that band's details can be hammered out with stateside label Roadrunner.

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**TAIWAN**—In an effort to create a regional market, EMI joint venture EMI has signed Vintz Huang, one of Asia's most talented songwriter/producers, for an exclusive two-year contract. Huang has written several major hits, including Faye Wong's "Wo Ren Yi," which recently was recognized as the No. 1 song of the year at Channel V's Viewer's Choice Awards show in Taipei. Huang credits his musical success to his faith in God, who helps "let his melodic river keep flowing." As a devout Christian, Huang would like to see the development of a gospel market in Asia and says he will focus his efforts on writing songs dedicated to the Creator. ■



Sandy Lam is covered by Clayderman.



# Asia Pacific Quarterly

## RECORDS, MERCHANDISE & MARKETING

**SINGAPORE**—Artist-oriented karaoke laserdiscs are set to become this year's product to watch. Unlike previous releases, for which concert footage has been used on discs, the new concept has the artist specially filmed to sing along with the fan. A disc from EMI Singapore's Johnny Tillotson features the veteran singer crooning to 20 songs that he made into his during the 1960s, including "Blue Velvet," "Rhythm Of The Rain" and "I Can't Stop Lovin' You." EMI Singapore's managing director, Peter Lau, says, "I saw that there were very inferior discs in the market coming from places like Taiwan. So I thought that we should try to get an artist involved." The market for artist-oriented karaoke discs is expanding, as Pony Canyon has also released one for singer-songwriter Lobo, who was a big hit in Asia in the 1970s. BMG Music released a karaoke disc of Air Supply live in Taiwan last November and has sold more than 8,000 units. EMI currently is working on karaoke discs featuring Cliff Richard, Richard Marx and Michael Learns To Rock.



Karaoke with Richard Marx.

**SOUTH KOREA**—Tower Records is so far the only foreign retailer to have entered the South Korean market, which it can be diplomatically described as "challenging." The Sacramento, Calif.-based chain set up its first Korean outlet in capital city Seoul's Kangnam district in June 1995 and opened another in January 1996 in the southern city of Taegu. South Korea's third-largest city. Tower plans to open a third store some time this spring in Seoul's Myung Dong district. In an unusual move for Tower, all three stores are franchises operated by local company Ki Young Ltd., which is also the Korean franchisee for Burger King, Benetton's and Ralph Lauren Polo. "Doing business in South Korea hasn't been easy," says Jason Munyon, international product manager at Tower. "It's still pretty difficult to get imports in. We have to print out all the lyrics for every CD we bring in, and we have to pay to translate them as well." As a result, most non-Korean product sold by Tower in Korea is material licensed by the majors to their local Korean affiliates. "International pop does very well," Munyon says. "But Korean stuff sells a lot more."

**TAIWAN**—Direct marketing has entered the music and video business in Taiwan. Long the domain of record companies, the distribution of music is now being done through local direct merchants who handle products ranging from cosmetics to encyclopedias. It is becoming increasingly common to see boxed sets, collections and reissues advertised on TV and in magazines alongside herbal medicine, hair transplants and automobile gadgets. One extremely successful example of direct marketing is the colorful video rack set up at 7-Eleven and grocery stores across Taiwan promoting Disney products. As one happy record company sales executive points out, "You go to the supermarket, fill your cart with food, and at the check-out stand you can pick up 'Cinderella' for the kids. That's a lot easier than having to drive to a record store."

**INDIA**—With a little help from Channel V, Danish band Michael Learns To Rock rescued success from the jaws of defeat on its recent shows in Madras and Bangalore. The shows were staged in conjunction with Indian house-appliance manufacturer and Sanjyo joint-venture partner BPL, who sponsors the show "BPL-Chef" on the service's southern beam.

But success of the appearances was assured only after Channel V got involved to help promote the events. The result was a reported turnout of 8,000 fans in both cities. "The shows were huge, which is what really mattered," says Channel V's Don Ayco. "We're not in the business of concert promotion. Usually, we're the broadcaster who shows the event, but we keep our hands in our pockets." Regional promoter Madras also worked the concert, in conjunction with Thailand's DNA, whose president Venkath Vardan is credited by Ayco with opening up possibilities for Indian tours. "You'll likely see a flood of bands adding India to their tour lists," says Ayco.

**PHILIPPINES**—Although consignment practices are still the most widely used method of distribution and sales in the Philippines, efforts are being made to move away from the practice. BMG sales manager Narciso Chan says his company is trying to reduce consignment commitments in the country's traditional mall outlets to make way for more efficient means. "The majority of sales are still concentrated in the consignment system, but we are definitely expanding our business with retail and chain stores," says Chan. "What we have now is a more sophisticated market—people who have seen how music products are sold abroad—and they want the same services here."

**MALAYSIA**—Corporate branding and "renewage" music movements make an unlikely couple. "Evergreen, non-mass-market music movements, such as Cantoro, rock, English alternative rock and R&B are currently being affiliated with such brands as Guinness and Coca-Cola. While brands like Lix soap attach themselves to "safe" mainstream artists like Bahasa R&B singer Sherila Majid, Guinness and Coke appear to be eager for a bit of "underground buzz." Guinness has sponsored two Cantoro concerts to date, from which record companies PolyGram and BMG have found recording acts. (PolyGram signed Alienoid, Baby Amps and Barbanelles, while BMG has Cutting Edge.) Coca-Cola, meanwhile, has included two indie-label (Positive Tone) local English-singing acts—GAG and Inseparable—in its new TV ad-during a cappella and alternative-rock versions of Coca-Cola themes. "We wanted to create a direct link between us and the youthful consumer," says Thomas Loke, Coke's assistant marketing development manager.

**PHILIPPINES**—Sales managers are coming up with more creative methods of selling their products, as evidenced recently by BMG's launch of the album "Cutterplow" by local rock band the Eraserheads. Cassette copies were pre-sold with tickets for a concert staged two weeks before the album's release date. Fans claimed their copies at the concert, held at the University of the Philippines, and the album was shipped on time at gold status (20,000 copies), which is a phenomenal number by local standards. Outside-EMI did the reverse with solo artist Vina Morales, requiring purchase of her album to be admitted into her concert.

**SINGAPORES**—In a bid to enter the interactive entertainment market, BMG has become the first Singapore record company to form an alliance with Electronic Arts, the leading U.S. developer and supplier of entertainment software. "It's mutually



Eraserheads pre-sold cassettes.

### Music Video

Continued from page APQ-9

instantly went into the 90 million homes STAR was broadcasting to," he notes. "So, after its 18-month hiatus, MTV must climb back against a six-year-old leviathan. Still, MTV has reached more than 20 million homes in its first year. Not bad. This myth that they have a patent on localization is simply one that has been publicized to death by V.

"Localization is a fact of life in television in 1996," Jameison continues. "Of course you must pay homage to local culture and relate to your audience, no matter who you are. The fact that Channel V followed the route first is nothing groundbreaking. The necessity of the route became obvious when MTV dropped out of the market. Our ambition is to continue what we started."

MTV Asia is 50% owned by PolyGram, while Channel V is 50% owned by a consortium of four major labels: Warner, Sony, EMI and BMG. Digital compression equipment will enable both channels to further pinpoint their service and carry the debate to another level soon.

### Beyond the Biggies

The two satellite players may play the most high-profile roles in delivering music television, but they're not the only game in town. The fact is, television has been used as a



The Vibe of MTV Asia

marketing tool for a lot longer than STAR TV (62.5% owned by Rupert Murdoch's News Corp) has been around. Across the region, local record companies have sponsored variety shows, musical interludes or advertisements with a slice of their product for decades, and will continue to do so.

Taiwan's Rock Records sponsors slots on Hong Kong television, and in Taiwan wholesalers Interword Marketing advertises records on free-night television, for sale alongside other products "as seen on TV."

Taiwan, the most established cable market, has several dedicated cable and terrestrial music channels, or entertainment channels that carry portions of music programming, from labels such as Warner affiliate LFD to a planned cable operation sponsored by independent Rock Records. Where satellite rights are concerned, a shakeup has thinned the competition since players first had a couple of years ago. The market is consolidating, and this suits Taiwan perfectly.

In Korea, the region's largest market outside Japan, two cable operators supply dedicated music channels, while satellite continues to flog imports. Music Network, or MNET, is the local Korean distributor for MTV's international service. Competitor KMTV is in negotiations for blocks of programming from Canadian national music channel MuchMusic. Channel V is available via satellite.

Hong Kong's terrestrial broadcasters, most notably TVB,

Continued on page APQ-14

**beginnings...**



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**shanghai 1924**

# asia pacific Quarterly

## PROGRAMMING

**SINGAPORE**—Variety is the spice of life. But after too much of a good thing, listeners complained late last year that Singapore radio stations had lost their identity. Program managers have scrambled to define their musical turf. Perfect 10, the leading English-language pop station, has been more selective in catering to their 15-to-29-year-old target audience. Says Hubert Tang, Perfect 10's music director, "We are specializing more now because of the variety of stations you can tune into. We have stopped playing hits by Michael Bolton or Rod



Basic is on Perfect 10.

Stewart, which can easily be heard on other AC stations." Because of the bulk of Perfect 10's listenership consists of young messengers, the station has plugged into the current Britpop craze, with Oasis and Blur leading the pack. Also, the growing club culture has meant that techno favorites, such as the Chemical Brothers, are increasingly being played.

**SINGAPORE**—Power 98, Perfect 10's closest competitor, has staked out the adult-contemporary turf. The station's music executive, Colin Mingoput, states, "Our staples are Elton John, John Cougar Mellencamp or Bon Jovi. We are basically an AC station with a target listenership of ages 18 to 35. We feature a lot of '80s music and

**SINGAPORE**—Power 98, Perfect 10's closest competitor, has staked out the adult-contemporary turf. The station's music executive, Colin Mingoput, states, "Our staples are Elton John, John Cougar Mellencamp or Bon Jovi. We are basically an AC station with a target listenership of ages 18 to 35. We feature a lot of '80s music and

Continued on page APQ-14



Power 98 plays Elton John.

## MERCHANTS & MARKETING

Continued from page APQ-10

beneficial because we wanted to break into musical outlets, a non-traditional market for us," says Wong Lee Hong, Electronic Arts' sales and marketing manager. "And BMG wanted exposure to our traditional market, as they are expanding into interactive entertainment." Since Feb. 1, Electronic Arts titles have been distributed by BMG. "We see it as a long-term partnership," says Jeros Lai, BMG Singapore's director of operations. "Because interactive entertainment is a definite business for us. We are releasing games, sports, simulation, education and music titles, and we expect it to constitute about 5% to 10% of our annual turnover."

**TAIWAN**—Taiwanese record companies are now courting politicians as well as movie stars and songwriters. In a noteworthy joint-venture, EMI International Taiwan has joined with local video conglomerate ERKA to form a new company called EEI. The new label will be headed by former Democratic Party Promotions chief, Ma Chen Wen-Chien. Chen, who left politics to join the entertainment business, is noted for her successful and creative promotional campaigns, which helped push the young Democratic Party into the world media spotlight. EEI's unique marriage of music and politics should create some exciting activity within the normally staid Taiwan music industry. EEI is viewed by insiders as an important new international company but remains under local control. ■

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# asia pacific Quarterly

## PROGRAMMING

Continued from page APQ-12

some of the newer AC rock: Gin Blossoms, Jann Arden and Cowboy Junkies." But all six Singapore stations agree on one thing: no abrasive, noisy rock. "Had Nirvana not become a megahit," Menzies observes, "it would be difficult for them to get any airplay. However, when such bands tour Singapore—for instance, Smashing Pumpkins, Sonic Youth or Foo

Fighters—the hype surrounding their appearances often guarantees airplay."

...

**MALAYSIA**—Time Highway Radio has created the benchmark for "personality-driven" radio in Malaysia. On-air personalities are in demand and go to the highest bidder. Although the station lacked in format, Time Highway DJ's like the Flyguy, with his selection of alternative music, and part-timer Cassandra Kassim, with her '80s Britpop slant, were very much like radio

equivalents of Channel V's VJ, Flyguy and Cassandra have left the station to join MEASAT (Malaysia East Asia Satellite), which is set to make a mark with formatted radio channels. Norika Et Ma, her senior communications executive of Tune Highway Radio comments, "A turnover of DJ's won't affect our programming; we developed people like Flyguy, and we are very sure we can do the same for new talent."

...

**MALAYSIA**—RIM's (Recording Industry of Malaysia) new programs inspired by point-of-sale charts are expected to be shown on Radio Television Malaysia's TV1 by June. There will be three half-hour shows, in Chinese, Malay and English. Most record company execs agree that they are relying on the show's "authenticity" to pull in an audience. And Aziz Bakar, the show's producer, adds that the show will feature a fast-paced presentation in tune with the MTV generation. ■

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## MUSIC VIDEO

Continued from page APQ-10

have long been the breeding ground for Cantonese pop idols and have aired a plethora of music variety shows over the years. Before Channel 8's came along, PolyGram marketed stars alongside local outfits like Fitto Records, Hong Kong and Taiwan labels continue to sponsor these shows in order to secure their artists.

In Malaysia, local acts can still rely on appearances or video rotation on locally produced music-variety shows, but as far as international repertoire is concerned, their airtime is limited. Nationwide advertising campaigns, such as Shaggy's "Bonesonic" album tie-in with a Levi's claymation ad, helped seven of EMI's "Me-gilla" compilations sell a collective million. Shaggy's album has itself sold 150,000 copies.

Domestic releases rarely need campaigns of that magnitude. There are at least a half-dozen Bahama pop TV programs for that.

**THE MUSIC-TELEVISION MARKET is now CROWDED, COMPLEX and increasingly dominated by INTERNATIONAL PLAYERS. Yet, conversely, it is also more about PINPOINTING LOCAL NEEDS than CONVERTING the masses with INTERNATIONAL REPERTOIRE.**

The nation's fourth channel, Metrovision, an urban-only channel based in the Klang Valley, is open to ties-in and royalty deals, but record company execs still moon about the lack of avenues for international music-video exposure.

"There's the filter slots between programs, but competition is stiff," says EMI's marketing director, Calvin Wong. Also, Metrovision has cut Channel V programming in half, from 12 hours to six. Industry sources say this may be chopped to as little as two hours a day.

"There was nothing in black and white, but a verbal comment was made from someone in top government," says a source. A small ray of hope for music programming in Malaysia lies with MEASAT (Malaysia East Asia Satellite) and a series of new RIM (Record Industry of Malaysia)-produced chart shows, covering Bahasa, English and Chinese repertoire.

While MEASAT might broadcast music programs, the actual penetration power of satellite TV in the country is still in question. "We're all very excited about MEASAT," says a record company executive. However, another adds, "All this hype about satellite technology will take time to prove itself."

Satellite concerns aside, the three chart shows inspired by RIM's new point-of-sale chart system will begin to air during prime-time on RTM's (Radio Television Malaysia) state-run Channel One in June. Besides being the first "proper" chart

Continued on page APQ-20



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# Asia Pacific Quarterly

## Artist Close-Ups

### HONG KONG

**Artist:** Wayhu  
**Album:** "Modernization"  
**Label:** Dum Sum  
**Distributor:** Media Bank



A stunningly beautiful Beijing native, Wong Wayhu is no stranger to the world outside China. She has an American lawyer husband and a stream of colloquial English that slices through any cultural barrier. Her international debut is making record-company executives realize that, given the chance, Chinese artists are the best untapped repertoire source in the region.

Wayhu's "Modernization" album, on Hong Kong indie label Dum Sum, mixes Mandarin folk anthems in two English tracks and finds the comfortable middle ground between China's painfully inward-looking rockers and its Hong Kong-ennamable pop idols. Unlike Warner Music International's success with Dadawa's pan-cultural "Sister Drum," "Modernization" is aimed directly at the Chinese consumer.

"Chinese youth is very confused these days, and I have to admit that for many years I was the same. But when I realized I couldn't be a Chinese version of Nirvana or Pearl Jam, things got a whole lot easier," Wayhu explains.

She is referring to her 1989-to-1993 stint as lead singer with the pop-rock band Hu Xi. "We tried too hard to blend Chinese elements into what we wanted to sound like international music. It stuck out horribly because it had no accent that reflected our personality. It [reflects] a big inferiority complex."

At 33, Wayhu is confident enough to admit that her folk style comes from an inability to play guitar well. And she is mature enough to accept rather than fight the Western influence that is part of all music today.

Media Bank has been working "Modernization" hard "along the usual routes" since February, and momentum is gradual. "She has a very unique sound, quite sophisticated, and the market needs to learn a bit about it," says a label spokesman. "The things she writes about are not as straightforward as Chinese rock or ballads."

Wayhu's video for the single "Sunday" has been played on Channel V and TVB, and Media Bank has mounted displays and listening stations in record stores. Media Bank, which is also closing negotiations on a license for Taiwan release, hopes to be breaking the artist in that market soon. New material is on the way. —Mike Levin

### HONG KONG

**Artist:** Anodize  
**Album:** "Welcome To The Beijing Motel"  
**Label:** DIY  
**Distributor:** Sony Music Hong Kong



There are no motels in China. But that didn't stop Anodize from throwing out a handful of down-and-dirty rock cuts on "Welcome To Beijing Motel" and igniting what few record execu-

tives thought possible in pop-saturated Hong Kong: a rock-band revival.

Evidence came in late July, when this sophomore release became the first rock album to break into the colony's IFFY top 10. Songs like "Puppet Show" and "Anodize" ring true to Chinese rock's lyrical exploration of a culture out of balance in the tradition of bands like Beyond and Tai Chi, rock bands slumped in front of the awesome pop-idol promotion machine of the late 1980s.

Signed to indie label DIY, Anodize first caught the attention of BMG Asia-Pacific, who from early last year had decided to throw some marketing weight behind a challenging Chinese rock move into the mainstream media. "We wanted to get into [rock] groups as a trend of the future, because the 14- and 15-year-olds look at it as the most original music around," says Sandy Lantz, BMG Hong Kong general manager for international and domestic pop, who is also watching

*Continued on page APQ-29*

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# asia pacific Quarterly

## ARTIST CLOSE UPS

Continued from page APQ-19

three other DIY rock groups. "With the right commitment, there is a big opportunity for crossover potential."

Following BMG's endorsement, however, Anodize moved to Sony. The album was repackaged and re-released in November on DIY, with a Sony distribution deal. In Hong Kong, Sony continued the work started last year for "Beijing Motel": a video, radio, print and live concert promotion. The video for "Looking Down" has received play on Channel V.

DIY managing director Godwin Ma calls the BMG fallout "a tragedy of the big corporation versus the small label." After discussions with BMG broke down last summer, Sony expressed interest. "They think the potential for Anodize and similar bands is quite good," says Ma. Anodize is one of four DIY rock bands, including Black & Blue, Virus and Hush!

Sony's re-release in November, alongside Anodize solo con-

certs, gave the album legs. Ma says Sony has reported good reaction, with sales of several thousands units.

"Beijing Motel" was recorded in Beijing, the petri dish of modern Chinese rock music. All the songs were written by the five group members in Cantonese, although they also compose songs in Mandarin and English. Anodize plans to be in a Wanchai studio to record a new album in early June. Later in the summer, there is a trip planned to China, where the band hopes to be further immersed in the Chinese rock culture.

—Mike Levin

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## KOREA

Artist: Park Jin Young  
Album: "Best Album"  
Label: EMI Korea  
Distributor: EMI Music



EMI artist Park Jin Young represents a disquieting paradox for Korean parents. On the one hand, Park is a role model, having taken a time-honored path to work for his education at Yonsei, one of the nation's finest universities. On the other hand, young men of Park's caliber are not supposed to don transparent vinyl trousers and dance to their own brand of hip-hop, let alone engage the nation in a discourse about sexual liberation.

This mix has contributed much to the dancer/singer/songwriter's profile in the past year. As Korea's first overtly sexual pop singer, the Seoul-born performer enjoys subverting staid notions of Korean pop. Beneath the media buzz, however, Park the songwriter is encouraged that his growing cache of original material, developed in collaboration with his mentor, producer/composer Kim Hyoung Suk, is finding an appreciative audience.

"I may not be the best singer in Korea, but I think I'm the most famous," says Park, "or maybe I should say notorious."

"The Proposal," the first single from "The Entertainer," Park's second album on Korea's Orange Records, went to No. 1 on the Korean charts. The second, "Elevator," found its way into the top 10, despite being banned for its risqué lyrics. Though perhaps mild by Western standards, the video for the same track, pairing Park with top Korean supermodel SoRa Lee, was also banned.

"I tried to fix the 'Elevator' video twice, but it was still banned," says Park. "But all the magazines covered it, so everyone saw at least some of it."

Park's "Best Album," his third to date and first since signing with EMI Korea in March, contains seven tracks from the first two albums, this time recorded in English and intended for pan-Asian distribution. In April, Park also spent a week at Capitol Recording studios recording with L.A.-based R&B group Porcelain. The artists cut a version of the Bill Withers song "Just The Two Of Us," plus another upbeat number. In addition to the duet, Porcelain recorded a Park song on their new album for worldwide release; the band also contributed a song to the Park album and looks forward to a fruitful friendship in the coming year.

—Geoff Burge

## TAIWAN

Artist: Coco Lee  
Album: "Brave Enough To Love"  
Label: Fancy Pie  
Distributor: Fancy Pie

Little more than a year out of high school, 21-year-old Coco Lee has pushed her way into Taiwan's new wave of well-rounded singing talent.

Lee's break came during a graduation trip to Hong Kong, when her mother signed her up for a local singing concert. A powerful rendition of Whitney Houston's "Run To You" earned Lee second place among 30,000 applicants and a spot on a Capital Artists' group album. Following strong response,

Continued on page APQ-22

A promotional poster for Park Jin Young's English album. The background is a textured, reddish-brown surface. Park Jin Young is the central figure, wearing a dark, patterned sleeveless top and a patterned skirt. He is holding a CD case and looking towards the camera. Behind him are two large, glowing yellow CD/DVD discs. The EMI logo is in the top right corner.

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# asia pacific Quarterly

## ARTIST CLOSE-UPS

Continued from page APQ-22

Barbattles. A three-band compilation followed, "Canto-Rock Kaks".

Following Alienoid's appearance on the PolyGram compilation last year, the company's regional head office gave the go-ahead to release the band's eponymous debut, an album of original material.

"They're very excited about it," says Yeoh of the regional-office buzz. "They are surprised that there are actually Cantonese rock bands out here, more so than in Hong Kong."

PolyGram Malaysia and Hong Kong are backing the release with an investment to produce three videos for the band, with a view toward MTV and Channel V rotation. PolyGram is hoping that the attitude of domestic radio and television toward Canto-rock might change if Alienoid broke the Hong Kong market. At the moment, there is only one domestic Chinese radio station, and it only plays Canto-pop. Yeoh says that Alienoid will build up its domestic following from a grassroots level. To that end, following the Guinness-sponsored six-town roadshow in Malaysia, there will be more live gigs.

—Alexandra Navick

## THAILAND

**Artist:** Amita Tata Young  
**Album:** "Amita Tata Young"  
**Label:** Grammy/MGA  
**Distributor:** Grammy/MGA

When Amita Tata Young's eponymous debut hit the 1 million cassette mark, Thailand's music industry solidified its hold on the local pop market. The label waited for that 1 million mark before it re-released the cassette with a new hit track, "I Love You." Thus fortified, Grammy reports that the cassette has since sold another million units.

Amita Tata Young has since had further exposure through Grammy's "Project 6212" compilation (six artists, two songs each, totaling 12), which also features Grammy artists U.F.I., Christiana, Jerin, Nat Myria and MGS.

Grammy, which does not actively encourage the promotion of any single artist in its roster as "No. 1," admits that Amita Tata Young is "an unexpected phenomenon," and a pleasant surprise. Grammy is promoting the artist with music videos, live performances, television and a filmed concert available on videocassette.



Born to American parents, 15-year-old Tata has the confidence, class and aggressive attitude that urban Thai teenagers now aspire to. Raised in a wholly U.S. fashion, she is helping the overwhelming pop mainstream move away from a traditional conservative style. Best-known for its unparalleled marketing campaign, Grammy is pushing the teenager heavily throughout Bangkok's media.

Label executives first noticed Tata two years ago, when she won the international division of Thailand's premier singing contest, but waited until 1995 for her to mature before releasing her first album. It features lots of percussion, a predominantly slow, soft, repetitive beat and simple pop lyrics that remain a standard among the country's pop fans.

Although the 11 songs on the album are in Thai, Tata will likely release an English-language record during her three-year contract to help push Grammy's regional expansion.

—Gary Van Zeylen

## INDONESIA

**Artist:** Yuni Shara  
**Album:** "Secham Khat Terji"  
**Label:** PT Suara Sejahtera  
**Distributor:** PT Suara Sejahtera

From time to time, PolyGram's pop-idee influence leaks beyond its Chinese-repertoire stronghold, Indonesian

Continued on page APQ-26

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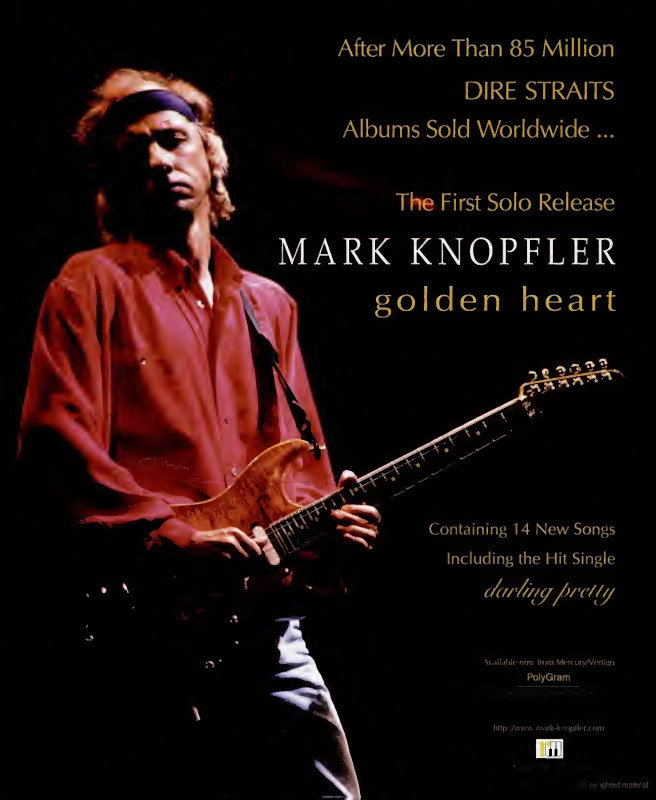
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A black and white photograph of Mark Knopfler playing an electric guitar on stage. He is wearing a dark headband and a light-colored, long-sleeved button-down shirt. The lighting is dramatic, with strong highlights on his face and the guitar, and deep shadows elsewhere.

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# asia pacific Quarterly

## ARTIST CLOSE-UPS

Continued from page APQ-24

affiliate PT Suara Sentral Sejati took hold of the Bakasa charts last year with two releases by 23-year-old pop sensation Yuni Shara.

"Mengapa Tiada Maaf" averaged sales of 150,000 units a month in the first few months of its 1995 release, aided by a music video of the title track that is getting daily rotation on

MTV. Translated as "Why Don't You Apologize To Me?" the album didn't break far from the pop-ideal mainstream, but the distinctive Shara's powerful voice and stage presence has proven to be something new for Indonesian audiences.

Most of the record's tracks are remixes of Indonesian pop ballads, but teenage fans have responded to Shara's aggressive image. "She has regenerated pop music. Many artists are trying to copy her animated style," says Anthony Shih, MD of Suara Sentral Sejati.

In July of last year,

Shara's second release, "Return Of The Condor Hero," earned an even better response. Built around the title theme song of a big-selling Cantonese kung-fu movie starring Andy Lau, the album tapped into one of Asia's favorite items: Hong Kong action movies. Sales hit 500,000 units during the first six weeks.

Shara's most recent album was released in October 1995. According to the label, "Seebam Kau Terpi," which translates as "Before You Go," has performed well, selling 170,000-plus in the first few months of its release. A new album is in the works.

—Mike Levin



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## SOUTH KOREA

Artist: Park Mi Kyoung

Album: "Jungle"

Label: Line Production

Distributor: Line Production

Park Mi Kyoung's journey from a pop ditty called "When A Dandelion Becomes A Spore" in 1985 to last year's explosive dance "Jungle" could be a blueprint for South Korea's music mainstream.

Having just turned 30,

Park is at the head of Korea's move from pop ballads to rhythm-based melodies. "Jungle," her third album, moved the artist square into Line Production's roster of artists, which includes techno band Noise. (Until last year, the versatile and high-volume seller Kim Gun-Mo was a Line Production artist, before cutting a substantial deal with BMG Korea for an English album.)

Much of Park's record is devoted to tracks that showcase her husky voice, such as the African-influenced "Warning Of Eve" and a funk-up version of Roberta Flack's "Killing Me Softly." There is still enough ballads to attract a young audience, but many of her new fans are women who have responded to lyrics that address female assertiveness in Korean society.

An art-school graduate who turned to music, Park teamed with veteran arranger Kim Woo Jin to compose some of the album's tracks. She also choreographs the dance routines that are part of every performance.

The local market's domestic momentum is being fueled by an integration of European, U.S. and world-music styles, and Park's willingness to try just about anything is behind her popularity.

—Mike Levin



## PHILIPPINES

Artist: River Maya

Album: River Maya

Label: BMG Philippines

Distributor: BMG Philippines

For more experimental than its Asian neighbors, the Philippines is always open to fresh music. River Maya may call itself a "back-to-basics" rock band, but the music of Bamboo, Rico, Blanco, Nathan

Continued on page APQ-28



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## ARTIST CLOSE-UPS

Continued from page APQ-26

Azaron and Mark Escobar carries enough alternative melodies and grooves to earn an "alternative rock" tag from the country's media—and abiding respect from the country's musical community.

The band's debut, "River Maya," added critical acclaim to commercial success, and, with the release of this year's second album on BMG, that success has been cemented. The first album rose to prominence on the strength of the track "214" (the date of Valentine's Day) and "Ulan" ("Rain" in Tagalog). The newest album's current hit, "Kisap Mata (Flick Of An Eye)," has figured prominently in sales and playlists since its December release.

The band has been touring the provinces extensively, and has been putting in time at schools, malls, rock clubs or anywhere Filipinos gather to hear music. For its part, BMG has been keeping the band's profile high through a solid marketing presence with in-store displays and promotions.

River Maya and BMC's other signing, Eraserheads, are closely associated with each other; industry sources say the quality of that local signing list more than makes up for its brevity; both bands have extremely good street credibility.

Evidence of this greets River Maya on their frequent appearances in the provinces. One recent concert in the south was described by a witness as "utter pandemonium," with people climbing scaffolding and speakers to check out the

action. More recording and more touring are in the works, building on River Maya's sizeable fan base across the Philippines. —Mike Levin

## JACKY CHEUNG

Continued from page APQ-8

Wherever there are Chinese people, you'll find fans of a Chinese star—a be-sequined care package for transplanted expatriate populations from Perth to Montreal. The unusual thing about Cheung—and what makes the artist and his label proud—is the two sold-out nights in the Philippines and another in Jakarta. "It's wonderful that Jacky is playing to audiences in the West," says Chan, "but we can expect that; wherever there are Chinese people there are fans. But in Manila? Those aren't all Chinese people. They want to see him and hear a great performer; they want a show."

The tour paves the road for further marketing of Cheung, establishing the personal ties that are essential to the singer's relationship with his audience. Ahead lies the road to consolidating Cheung's fan base further afield, and, perhaps, across even cultural and linguistic divides.

"We are planning an English album," says Chan. "But we have to be very, very careful. We must use every resource at hand to position the project properly. But business and media together need to realize that if an album is good, it can last for a while,



Jacky Cheung

grow on people," says Chan. "If you make an album, make it a good one, one that will last forever. Right now, we have radio stations that play only Cantopop, which encourages the industry here to try better and better things."

Chan is fond of an anecdote that dates back to the days just before "Kiss And Goodbye" broke. When PolyGram suggested Cheung go to Singapore for a promotional tour, Chan recalls the artist said, "Why? Why should I go to Singapore or Malaysia? They don't like this kind of modern pop. It's all traditional music, and Hong Kong music isn't at all like that."

"As we flew in," Chan recalls, "Jacky was in his plane seat, saying, 'I still don't think this is a good idea.' But he stepped off the plane in Singapore, and everywhere there were fans, pressed up against the fence to greet him. Now I understand," he said. "Now we can take him anywhere." ■

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## NEWS & VIEWS

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## AUSSIE INDUSTRY

Continued from page APQ-5

site, they still want the printed version, and we're abragging them globally—from Argentina to Zimbabwe—to purchasers who want to see the big picture of Asia in print. At MIDEEM Asia, it's free to any attendee who walks by our stand."

Radio and TV syndicator Austereo MCM Entertainment is setting up a base in Singapore from which to sell product (in-

itially live concerts) to five territories. Because varying requirements in each market make it difficult to sell a finished product regionally, MD Doug Adamson says, "We intend to set up a team of local producers to work with us on programming, similar to the 14 or 15 we have through Europe, and MIDEEM is a way to make contacts."

Sydney-based company Karaoke Headquarters will follow up interest from Thailand, Indonesia and Korea in its RIKQ line of karaoke software, and will launch female pop group

Runway and a music-magazine TV show aimed at the female 12-to-27 demographic. Says co-director David Warner, "The start-up funding for these enterprises is probably around \$1 million. Given the little investment support we get from the Australian government, we're hoping to meet with potential investors from the Asian region." ■

## MUSIC VIDEO

Continued from page APQ-14

show for the industry, it should open the doors for non-Bahasa pop. Also, the Chinese chart show will be a new avenue for local Chinese artists (there is currently only one existing Chinese chart program, "Music Express").

Aris Bakar, the vice-chairman of RIM, says, "The local Chinese market is one where potential can be tapped. There are a lot of Chinese-speaking musicians in Malaysia, as evidenced by the recent Canto-rock competitions. This show will provide an opportunity for local Chinese talent to come up to Hong Kong and Taiwanese standards."

With private satellite receivers banned in Singapore, MTV's backyard, both V and MTV are only available after midnight on terrestrial television. Record companies are still resorting to advertising on Singapore's only TV station, the Television Corporation of Singapore. Cable TV is not yet an option, as only one district in the country has so far been wired for transmission.

## 24-HOUR KARAOKE

Karaoke, meanwhile, continues to broaden its presence in the country. Channel KTV, the first 24-hour karaoke music video TV channel, launched in February and is broadcast via satellite. The channel broadcasts 60% Mandarin, 25% Cantonese and 15% Chinese-dialect programming. Owned by

**Across the region, LOCAL RECORD COMPANIES have sponsored VARIETY SHOWS, MUSICAL INTERLUDES OR ADVERTISEMENTS with a slice of their product for decades, and WILL CONTINUE TO DO SO.**

Singapore's Pan Pacific Public, Malaysia's Nanyang Press (Malaya) and Britain's Carbon Communications, the channel caters to varied audiences: children in the morning, housewives in the afternoon, adolescents in the early evening and adults at night till dawn.

"There's going to be quite an emphasis on both children's and women's programming," says John Sharp, president of Channel KTV. "We really want to target the whole family and play old favorites rather than just breaking new hits."

While the local video outlets offer varied levels of exposure to music programming, MTV Asia and Channel V remain the focus of promotional efforts by the multinational major labels seeking to break repertoire across the region.

For example, a recent tour by the Danish band Michael Learns To Rock, signed to EMI, featured two shows in India, a market where the V name is particularly recognizable. The concerts, performed in open-air venues in front of 8,000 people in Bangalore and Madras, were partially sponsored by Channel V, marking the channel's first foray into concert promotion.

"We're getting great support from record companies to do this stuff," says Don Ayen, Channel V's "Greatest Hits," a compilation of local Hindi dance repertoire with Western pop, was launched as a "test case" and sold 200,000 units in three months.

"I'm walking down the remotest corner of the remotest town we visit in India, just this old mum-and-pop shop, and I see our CD there. I'll bet you one thing," gins Ayen. "That's the first time someone in that village has brought a Western artist home to play." ■



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# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Penny Lane Ups Its Denomination L.A. Chain Grows Via Limited Partnerships

■ BY CHRIS MORRIS

LOS ANGELES—Penny Lane Records began life humbly enough in April 1986 as a 500-square-foot shop on Winchard Avenue in Venice, Calif., literally across the street from the Pacific Ocean.

Penny Lane has slowly grown into a sharply marketed and merchandised web of four L.A.-area record shops and one recently opened CD-ROM store. The company was recognized as the small chain independent retailer of the year at the National Assn. of Recording Merchandisers convention in March.

Owner Steve Bickler now has bigger plans. Penny Lane has formed to first limited partnership in Northern California and plans to begin online CD sales this summer.

"Things are going so well that last year Bickler opened an office in Pasadena, Calif., after running the chain out of his house for years. "It was in a closet," Bickler says of his old accommodations. "You would not believe what it looked like... It was just total chaos."

Like many independent retailers, Penny Lane began life by catering to cutting-edge rock buyers and grew from that base.

Bickler says, "In the last several years, we have broadened our inventory. In a large part because I'm a big music mule fan, and I like world music. We're really stretched out into that and been successful with it. I would have to say that alter-

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native rock is the majority of what we sell, but I would say an interesting mix.... We're really reached a new clientele—an older clientele—that has maintained a certain loyalty."

Historically Penny Lane has sought to maximize sales at a few high-profile outlets, eschewing explosive growth.

Bickler, who worked as a manager for *Wherehouse Entertainment and Music* before starting Penny Lane, expanded his original location to 800 square feet before moving to the current 1,200-square-foot Venice location across the street.

He visited a year and a half to open his second shop, in Westwood Village, adjacent to the campus of the University of California at Los Angeles, in late 1986. The store has prevailed there, despite fierce competition (Tower and Warehouse outlets are located within two blocks) and plummeting traffic in the Westwood shopping district during the early '90s following a much-publicized gun-related shooting.

In 1988, Penny Lane opened an outlet in Torrance, Calif. ("That was) our first experience with a strip mall," Bickler says. "We found that, business-wise, to be quite mediocre. Not a failure, but it just sort of trailed along."

In early 1986, after more than six years there, Bickler shuttered the Torrance location when a lease became available on Santa Monica, Calif.'s Third Street Promenade, the open-air mall that has picked up much of Westwood's traffic in recent years.

Bickler recalls, "We had been trying to get in there for so long... There just wasn't much available down there, and we thought, rather than pass it up, we'd just move the stock from Torrance there."

Penny Lane's other recent outlet, on Pasadena's Colorado Boulevard (the site of the annual Rose Bowl Parade), opened in early 1991.

Penny Lane's record stores ran between 1,200 and 1,500 square feet. About 90% of the chain's business is derived from CD sales, 80% of that volume is used CDs, 70% new; the remainder is from vinyl LPs and cassettes, plus magazines, postcards, and other nonrecorded merchandise.

Each store carries about 15,000 titles. Discs are kept behind the counter in jewel boxes, in the bins, CD booklets are contained in plastic browser packs that also

(Continued on page 51)



The exterior of the Penny Lane store on Colorado Boulevard in Pasadena, Calif., on the Rose Bowl Parade route. A window sign directs customers to the chain's nearby CD-ROM outlet.

## Film Tie-Ins Can Boost Audiobook Titles Publishers See Benefits While Watching The Costs

■ BY TERRI HORAK

NEW YORK—From the high-stakes game of movie-art tie-ins to the simple act of promoting a famous actor as a reader, audiobook marketers increasingly see the natural link between books and film.

While the opportunity to bank in the glow of a Hollywood-size motion-picture marketing campaign is exceptional, publishers agree that the repackaging involved can be a big risk for audiobook budgets.

"Movie tie-ins are not a guarantee, but they're a very good way to absorb the multiple of formats entertainment can be available on at one time," says Seth Gershal, senior VP and publisher at Simon & Schuster Audio.

Citing the difficulty identifying which movies—and audiobooks—will take off, Jim Branigan, VP at the HighBridge Co., says, "They are very inconsistent; none seem to work just a little."

Of course, the greatest potential benefit of movie tie-ins comes in creating a new life for old titles. One of HighBridge's success stories, "Waiting To Exhale," had respectable sales prior to the movie, but the repackaging with the movie's imagery as the new cover doubled its numbers, Branigan says.

"Obviously, we've tied in to all the John Grisham [movies], and those have good

our backlist," says Jill Lazar, acquisitions and project editor at Barium Distribution/Dell Audio. "They would sell at a strong backlist level without the movie art, but we definitely got more units out with the tie-ins."

At Random House Audio, which is rising high with its "Primal Fear" tie-in, managing editor Beki Daniels says, "It's very much a mutual promotion. Movie people get to have the art appear in book-

### BIBLIOTECH

stores, and we get promotion and publicity we could never buy."

Capitalizing on the mass appeal of movies is also a way to draw new listeners into the fold. "When you combine book readers and moviegoers in your potential audience, you've added a significant new component to your total audience," says Judy McGinn, VP and director of Time Warner AudioBooks.

Not surprisingly, suppliers to the video rental market are particularly keen on connecting to film audiences.

"Our video-store customers are able to put records in their stores when the movie comes out in the theaters, so at least they have something to offer their customers," says Chris Fowler, audiobook manager at Ingram Entertainment.

Stephanie Hegstrom, merchandise manager at Recordz, which stocks 4,000 rental titles, says, "I try to focus on how our video-rental retailers can tie in with movie releases, whether it's still in the option stage, in production, or in theaters. It helps them relate better."

In fact, Hegstrom says she also focuses on the reader, and it helps when he or she is a star. "It's kind of a backdoor approach to promoting audio through the movies," she says.

Audio Kollections, a catalog with a mailing list of 2.5 million people, also takes the potential of tie-ins seriously. "We keep a massive spreadsheet and track all media—including talk shows—for tie-in possibilities, so it makes some difference for us," says Linda Olson, catalog editor.

But tie-ins can only go so far, and publishers and retailers agree that while the movie art can help, the audiobook must stand on its own merits.

"I used to think that the movie tie-in would increase sales, and I've learned that basically it doesn't unless it was a good story to begin with," says Linda Branick, senior buyer at Booktronics, an audiobook and CD-ROM outlet in Houston.

Simon & Schuster's Gershal agrees, but he adds that, be-offensive or not, the movie must be compelling enough to

(Continued on next page)



Penny Lane's CD-ROM store, which opened in March, is located in a small alley near the Colorado Boulevard record outlet.



# MAGNAPOP

## RUBBING DOESN'T HELP



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IN STORES MAY 21

# Elfin's Listening-Post Towers Bring Children's Artists To Uscale Market

**TOWER OF POWER:** Six years ago, musician/entrepreneur Ed Van Fleet had a great idea. He would market albums that have independently released new age instrumental albums via a compact listening post or tower, which would be promoted to the high-end gift-shop and tourist areas of the album. In 1994, Elfin Music label Elfin Music Co., Van Fleet constructed and placed 1,000 Classic Towers in upscale gift stores and tourist spots around the country. He went on to sell 1 million units of albums.

Now, seeking to diversify Sarasota, Fla.-based Elfin's output, Van Fleet has licensed Elfin Kids, which uses a modified version of his Classic Tower in merchandising the music of five children's artists, all signed to the new Elfin for Kids label. According to company sales director Robert Roberts, Elfin has shipped more than 200 of the kids' tower towers over the last few weeks, with more to follow.

Roberts says the 4-foot-tall towers are 12 inches shorter than the original models and are available in natural mahogany for the upscale gift market, for boys and girls, and other colors, they are brightly painted purple and yellow. If a retailer prefers, Elfin Music will customize colors, she says. The towers serve a dual function: as listening posts and display units. Eight sets of headphones (two to each side) enable customers to listen to an entire CD if they wish, and they can then buy it right in the tower. Each tower accommodates eight titles for listening and is stocked with five CDs and 10 cassettes of each title. Roberts says the towers are popular at retailers, whose only expense is the wholesale cost of the music product. "We pay for all shipping on the towers and all maintenance," she says.

Canadian children's artist Pamela Finlay served as A&R person in the signing of the five children's acts to Elfin for Kids. They are Nashville-based Dennis Scott, a Grammy-winning songwriter (Billboard Spotlight, Feb. 24); Missy and the sisters, day-care center operator; Savannah, GA, TV personality Rick Hubbard, who is based in Hilton Head, S.C.; Byron Bellows, whose new release, "Egg On My Face," was pro-



by Moira McCormick

duced by Ferric and Shannon Turner. Roberts says Elfin is paying the lower "everywhere people look for kids' music—through retail, she points out, at discount stores or mass merchants. Instead, Elfin Music has aimed for the upscale market: in high-end gift stores, she says. "We're selling to families on vacation, and that's where a lot of people spend their money," she says. "In tourist centers like Rausen Park, and Acadia National Park in Maine, we've got parents and children taking car trips, where new music is always welcome. These are hard times for retail, but people will spend money on vacation that they never would at home."

Roberts says Elfin offers product to retail via its toll-free number: "Very possibly, we'll be putting towers in record stores," she adds. Van Fleet has two of his own towers in, appropriately enough, Tower Records in Boston and Burlington, Vt. Roberts says Elfin Music is talking to children's multimedia chains Noodle Kiosks and Zany Brains about installing kids' towers there as well.

Elfin Music is also looking for more kids' artists to sign, Roberts says, noting that performers do not necessarily have to be signed to Elfin in order to have their product merchandised on the towers. "We're working on technology that will allow us more selection in the towers—though we don't want to overwhelm people with too many choices," she says.

Elfin Music, which relocated to Florida from Camden, Maine, a year ago, also operates a 32-track recording studio in Sarasota. The label recently debuted a World Wide Web site on the Internet at [www.elfinmusic.com](http://www.elfinmusic.com). Its E-mail service is [elfin@elfin.net](mailto:elfin@elfin.net).

**STARBY-EYED:** And the parade of

albums into the realm of children's music continues. Reggae star Shugga performs the first single off MCA Records the Truck Factory's soundtrack to the motion picture "Jerry." The song is a reworking of Miungo Jerry's 1960s hit "In The Summertime." And Matthew Sweet, whose touring pop Radio City 415 club has with its single "Brooklyn Day, Where Are You?" from MCA's "Saturday Morning Cartoons' Greatest Hits," does a juke-up version of the sentimental "Theme From 'Porgy.'" The film's original score features a "special vocal performance" by Crosby, Stills & Nash with the London Symphony Orchestra. (The Truck Factory president Tim Sexton says the members of CSN "have been long term advocates of protecting music life.")

Oscar-nominated film composer Randy Newman ("Top Story" provided the original songs and the musical score for "James And The Giant Peach," Disney's critically acclaimed new stop-motion film) the soundtrack is on Walt Disney Records.

**KIDBITS:** Also out from Walt Disney Records is a new series, "Disney's Classic Sing-Along Collection," volume one and two, which include songs from such classics as "Mary Poppins," "Peter Pan," "Pinocchio," and "The Lion King," each volume comes with full-color lyric book — "Sing-Along With Us," the first solo release to be spun off from animated PBS preschool series "The Puzzle Place" stores June 25 (order cutoff date is June 6) on Story Warden. In a cross-promotion with General Mills' Kix cereal, the album is available as a "Puzzle Place" audiocassette sampler by mailing in two bar codes from specialty mail order.

Solo guitarist Ray Penney has released an album of instrumental lullabies called "Goodnight Quaker" on Appleseed Recordings, East Quogue, N.Y. Penney's music isle educator Susan Shagan Linde's new release "Shane & Susan" has moved an impressive 1,200 units to local Ladybugs she's looking to expand her reach.

# Top Pop Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RECORD STORES. REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan

ARTIST  
LABEL & NUMBER/ESTABLISHED YEAR (SEE LIST PAGE)

NO. 1 \*\*

WEEKS ON CHART	WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	BOB MARLEY AND THE WAILERS A	LEGEND	247
2	3	BEASTIE BOYS A	LICENSED TO BLEM	178
3	5	RAGE AGAINST THE MACHINE A	RAGE AGAINST THE MACHINE	81
4	5	JIMMY BUFFETT A	SONGS YOU KNOW BY HEART	254
5	4	LAKE FLOYD A	DARK SIDE OF THE MOON	158
6	8	NINE INCH NAILS A	PRETTY HATE MACHINE	233
7	1	SOUNDTRACK A	GREASE	72
8	10	PINK FLOYD A	THE WALL	261
9	7	ENYA A	WATERMARK	263
10	12	JOURNEY A	JOURNEY'S GREATEST HITS	256
11	11	THE SMASHING PUMPKINS A	SIAMISH DREAM	215
12	11	WON MORRISON A	THE BEST OF WON MORRISON	66
13	5	CAROLE KING A	TAPESTRY	253
14	14	STEVE MILLER BAND A	GREATEST HITS 1974-78	250
15	17	JIMI HENDRIX A	THE ULTIMATE EXPERIENCE	50
16	11	METALLICA A	AND JUSTICE FOR ALL	241
17	18	SOUNDTRACK A	THE ARISTOCATS	271
18	15	JAMES GAYLOR A	GREATEST HITS	253
19	15	JANIS JOPLIN A	GREATEST HITS	203
20	13	TRACY CHAPMAN A	TRACY CHAPMAN	254
21	21	THE BEATLES A	SGT. PEPPER'S LOVELY HEARTS CLUB BAND	138
22	21	THE BEATLES A	THE CROSS OF CHANGES	3
23	27	THE DOORS A	THE BEST OF THE DOORS	257
24	27	THE BEATLES A	ABBEY ROAD	250
25	28	CREDENCE CLEARWATER REVIVAL A	CHRONICLE VOL. 1	160
26	28	GLORIA A	BACK IN BLACK	243
27	28	ELTON JOHN A	GREATEST HITS	248
28	24	METALLICA A	RIDE THE LIGHTNING	272
29	27	ENYA A	THE CELTS	31
30	27	MAISON MARTIN MARGIELA A	THE IMMACULATE COLLECTION	55
31	30	SOUNDTRACK A	TOP GUN	98
32	26	THE BEATLES A	1967-1970	267
33	26	EAGLES A	THEIR GREATEST HITS 1971-1975	254
34	44	ERIC CLAPTON A	TIME PACE: THE BEST OF ERIC CLAPTON	270
35	37	METALLICA A	MASTER OF PUPPETS	233
36	37	PAITS CLUTCH A	GREATEST HITS	261
37	38	FLEETWOOD MAC A	GREATEST HITS	209
38	46	BRYAN ADAMS A	50 FIFTY 50 GOOD	6
39	40	COUNTING CROWS A	AUGUST & EVERYTHING	32
40	41	SOUNDTRACK A	DAZED AND CONFUSED	8
41	42	GLORIA ESTEFAN A	GREATEST HITS	16
42	24	SANTANA A	GREATEST HITS	41
43	35	THE BEATLES A	THE BEATLES '57	1962-1974
44	37	THE BEATLES A	1962-1974	261
45	47	LIVIN' ON SKYRVID A	BEST-SKYRVIDS INVRODS	111
46	47	LED ZEPPELIN A	LED ZEPPELIN IV	201
47	45	LEO SUTHERLAND A	THE JOSHUA TREE	204
48	45	BOYZ II MEN A	COLETTES HARMONY	111
49	47	HANK WILLIAMS, JR. A	GREATEST HITS VOL. 1	7
50	47	THE BEATLES A	GREATEST HITS	23

Catalog albums are also listed which have previously appeared on the Billboard 200 Albums chart and are enjoying significant sales. \*Including industry data of America (ARIA) certification for sales of 500,000 copies or sales of 1 million units, with maximum sales multiplier. \*\*Includes albums that are being promoted by the artist. Most albums available on cassette and CD. \*Includes releases only in LP or cassette format. \*\*Includes CD and cassette prices, which are suggested prices. All prices are in U.S. dollars. © 1996 Billboard Publications. All rights reserved.

## FILM TIE-INS CAN BOOST AUDIOBOOK TITLES

(Continued from preceding page)

drive people back to the book.

Bonnie Shaffer senior buyer at Baker & Taylor, says that while audiobook titles are rarely exceed the initial numbers from the simultaneous release with the hardcover, they can make a big difference for underperforming titles.

"Apollo 13" was first listed by Simon & Schuster Audio under the book's title "Lost Moon" and features narration by Edward Herrmann and passages read by astronaut Jim Lovell, as well as some of the original communications between NASA and the astronauts. "The book is free to be an origin and a great recording," Gerald says, but it took a new title and package, as well as a rerelease aimed at the excitement of the movie, to get the version, to prepel the title to significant sales figures.

But the process of licensing and working with the artist comes with its own share of problems. Secretariat Publishing is free to do in-house associations,

but public-domain titles can go as high as \$50,000 at auction, publishers say. Though usually the artist is not that expensive, when the artist is a star, the movie industry, careful cost analysis is necessary.

Audio Partners, publisher and parent company of Audio Editions, struck an interesting compromise with its "Hunt For Red October." The company wanted to license and repackaged used it needed another production run, about a year after the movie came out. "It was definitely worth it, but if we paid for it the same time the movie came out, we might not have been able to use it," Oben says.

HighBridge's version of "Sense And Sensibility" had a popular rerelease—one of the 50 best-selling audio books—but did not have the movie art, yet it still able to connect with the movie's popularity.

Very strong sales figures for the title, says Brannigan, "raises the question of how much do you have to be in."

Indeed, timing is critical to the success

of movie tie-in, with or without the film's artwork.

Rezaoui, which repackages audiobook titles directly into the movie market, sometimes can't wait for movie art to become available. And with classics especially, Heigron says, "I don't know necessarily if artwork is the most important part."

Officially tapping into a movie's publicity campaign can be tricky. Movie art is often not ready until the last minute, and titles can fade from publication quickly. "If it isn't like the art is going to be important, you start looking for the next best thing, because you don't know how long the movie's going to last in theaters," says The Warner Audio Group's McGinn.

BDD Audio's Lamer says it says: "First you're writing for the art on tenderhooks, and then it's like a relay race to package the product to get it into the marketplace in time."

## PENNY LANE UPS ITS DENOMINATION

(Continued from page 18)

hold the store's inventory card.

"We made the decision to go with the browser packs on the CD-ROMs, and subscribers to deepening our catalog in the stores," Becker says. "We had no choice. We had to come up with a way—either rent bigger stores in more desirable areas that we could afford or keep the stores we had that were doing well and try to fit more into them."

Each store has at least 120 albums on listening posts. The Pasadena store has 14 10-disc CD players for customers, while the other stores each have two 10-disc units and a 100-disc player. Becker plans to convert all his stores to the Pasadena standard, allowing more customers to utilize the players simultaneously.

Penny Lane advertises sales primarily through its Monthly Music Guide. The free



The checkout area of the Penny Lane store in Pasadena, Calif. A large number of music publications are stocked by the chain.

publication, with a press run of 75,000, is distributed at the stores and inserted in

free newspapers, such as The LA Weekly and The OC Weekly in Orange County. The Music Guide has been a 40-page magazine that included editorial features and interviews, but it was recently streamlined into a folded 17-by-29-inch sales piece. Becker explains, "I've got to be a lot more direct. I've got to speak down the whole concept. I honestly feel... it is more effective to promote records."

It was in the Music Guide that Becker first promoted his offer of cash for recycled records to Billboard, New York, N.Y. 1993. Becker says of the program, "We got a lot of responses—store calls, faxes, letters—from people in the industry applauding it. Consumers certainly have responded to our offer."

"We're just kind of making a statement with it," he continues. "It served its purpose... I'd like to keep making the statement, but in order to do that, I've got to keep taking lots of [Hosie & the Blawfish] [albums]. I've kind of melted out as far as the way we aggressively pursue it." Under the Penny Lane name now a recognizable commodity, just your Becker undertook his first limited partnership with Leigh Meadows in Sacramento, Calif. There, the Penny Lane chain also sells a 2,000-square-foot store. Becker hopes to open another store in the near future in Walnut, Calif. This summer, No franchise fees are involved in these ventures, and Becker's partners are expected to finance the stores themselves.

Becker says, "We're there every step of the way [from] negotiating their lease to planning their store to helping them get people hired to parking their stock to opening up their store—just putting it all together for them, even supporting their computer system. But we don't have a financial base. The way it works from that point on, it's a percentage of the sales."

Becker sees the limited partnership as the main opportunity for the growth of his chain, although he approaches new openings deliberately as he has now widely owned outlets.

"If there were a franchise with 'Penny Lane' on it in every town, it would no longer be Penny Lane," he says. "I want to approach this personally with whoever is interested in it, to the point that we have a bit of control over what the store is going to be about. As opposed to continually opening my own stores, I would prefer to do limited partnerships in the future."

Penny Lane's CD-ROM store opened in March in Pasadena in a 700-square-foot location on Mills Place, adjacent to the chain's main store outlet.

The store stocks 850 titles, all entertainment software. Becker says, "There isn't that much of a precedent to compare it to, because there aren't that many CD-ROM-only stores out there. We feel that, to start with, it's a deep catalog."

Becker says that the store has been so successful that he plans to put CD-ROMs in all of Penny Lane's stores this year. This summer, Penny Lane will move further into the realm of interactivity when it establishes an "online store" to sell its products via the Internet.

Asked if he views his marketing experience as the crucial element in Penny Lane's success, Becker cites his employees, including CD Ky Springer, office manager Nancy Burkart, and marketing director Brian DePinto. Becker says, "Beyond any other marketing, I would feel it's our staff... They're certainly how my respect. They're the by for the No. 1 ingredient of our success."

## Roadrunner Fortifies Staff Major-Label Execs Hired By Indie

**RUNNING A WIDER BROAD:** With the announcement of its renewed distribution deal with RED (Billboard, May 11), New York-based Roadrunner Records has made a series of staff appointments, and most of the newcomers were drawn from the major-label sector.

John Hart, formerly VP of marketing at Island Records, joins Roadrunner as senior VP/CM. Jenna Nachein, who served as director of marketing at Island after holding the same position at Roadrunner, returns to the label as VP of marketing. Peter Mulien, former national director of alternative sales at PGD, has been brought in as VP of sales.

Marco Navarra, most recently director of crossover promotion at Jive Records, arrives as senior director of promotions. Sean Knight, who worked in crossover and alternative marketing at Imortal/BMG, has been named national director of modern rock/triple-A promotion. And John Wajcik, previously with Arista, has joined as an director of creative services.

Doug Keogh, who has long led Roadrunner as VP/CM, ascends to senior VP/CM of Roadrunner Records Inc. His responsibilities now include corporate administration, financial management, A&R, and production management.

Regarding the recent beefing-up of senior staff at its 10-year-old

company, Keogh says, "More than anything else, it's [about] catching up with ourselves... The personnel were really needed sooner, but you can make the mistake of building too much overhead that you can't catch up with in sales."

Keogh adds, "It has always been in the plans of this company to have a diverse repertoire. Ultimately, to be competitive with a diverse repertoire in the U.S., you have to have experienced personnel... It's great to be able to benefit from the

experience of a Job Hart or a Peter Mulien." With an eye toward increasing his presence at radio and video, Roadrunner, which has experienced recent success

with Sepultura and Type O Negative, is looking to put across such hard-edged bands as Fear Factory, Life Of Agony, and Shelter, as well as its more triple-A-friendly acts, such as Kevin Cadogan and Blue Mountain.

Last fall, Roadrunner entered a joint-venture deal with Next Planet Records (Billboard, Oct. 7, 1995), which Keogh calls "the most apparent step in our diversification." The label will issue a Paperboy single and album this summer.

The company is also working dance-oriented acts, many of which are international signings, under the aegis of its Deep Blue Division.

Keogh says of the recent explosive growth in staffing and repertoire, (Continued on page 52)



by Chris Morris

## Billboard

### Top Kid Audio

FOR WEEK ENDING MAY 18, 1996

WEEK	LAST WEEK	WKS ON CHART	Compiled from a national sample of retail stores and rack sales reports collected, compiled, and provided by 	
1	2	3	ARTIST/S	TITLE
*** NO. 1 ***				
1	3	3	READ-ALONG WALT DISNEY 6072 (1D-98 Contact)	THE ARISTOCATS
2	2	37	VARIOUS ARTISTS WALT DISNEY 6059 (1D-98 Contact)	CLASSIC DISNEY VOL. 1 - 50 YEARS OF MUSICAL MAGIC
3	1	105	SING-ALONG WALT DISNEY 6050 (1D-98 Contact)	WINNIE THE POOH
4	6	4	VARIOUS ARTISTS WALT DISNEY 6056 (1D-98 Contact)	DISNEY'S PRINCESS COLLECTION
5	7	37	VARIOUS ARTISTS WALT DISNEY 6050 (1D-98 Contact)	CLASSIC DISNEY VOL. 2 - 40 YEARS OF MUSICAL MAGIC
6	4	26	READ-ALONG WALT DISNEY 6025 (1D-98 Contact)	TOY STORY
7	5	8	READ-ALONG WALT DISNEY 6021 (1D-98 Contact)	OLIVER & COMPANY
8	8	37	BARNEY A BARNEY MUSIC/SONY 271154 (M-98 1D-98)	BARNEY'S FAVORITES VOL. 1
9	10	29	VARIOUS ARTISTS WALT DISNEY 6050 (1D-98 Contact)	WINNIE THE POOH: TAKE MY HAND
10	9	22	CELEBRATION KIDS CLASSICS RENOVO 056 (1D-98 Contact)	TOO TIGHT TUNES
11	11	32	VARIOUS KIDS CLASSICS RENOVO 056 (1D-98 Contact)	ACTION BIBLE SONGS
12	12	19	VARIOUS ARTISTS A WALT DISNEY 6055 (1D-98 Contact)	DISNEY CHILDREN'S FAVORITES VOLUME 1
13	22	22	VARIOUS KIDS CLASSICS RENOVO 056 (1D-98 Contact)	SILLY SONGS
14	14	36	KENNY LOGGINS SONY WONDER 176/COLUMBIA (1D-98 1D-98)	RETURN TO POOH CORNER
15	16	28	VARIOUS ARTISTS WALT DISNEY 6056 (1D-98 Contact)	SUNDAY SCHOOL SONGS
16	19	2	SING-ALONG WALT DISNEY 6091 (1D-98 Contact)	MICKY'S FAVORITES
17	17	7	VARIOUS KIDS CLASSICS RENOVO 056 (1D-98 Contact)	PRESCHOOL SONGS
18	15	36	READ-ALONG A WALT DISNEY 6072 (1D-98 Contact)	POCAHONTAS
19	18	25	VARIOUS KIDS CLASSICS RENOVO 056 (1D-98 Contact)	BIBLE SONGS
20	20	30	BARNEY BARNEY MUSIC/SONY 2383 (M-98 1D-98)	BARNEY'S FAVORITES VOL. 2
21	22	18	VARIOUS ARTISTS WALT DISNEY 6091 (1D-98 Contact)	20 SIMPLY SUPER SINGABLE SILLY SONGS
22	RE-ENTER		CELEBRATION KIDS CLASSICS RENOVO 056 (1D-98 Contact)	LULLABES
23	23	29	BARNEY BARNEY MUSIC/SONY 2511 (M-98 1D-98)	BARNEY'S SLEEPYTIME SONGS
24	RE-ENTER		VARIOUS KIDS CLASSICS RENOVO 056 (1D-98 Contact)	SONGS OF PRAISE
25	21	28	VARIOUS ARTISTS WALT DISNEY 6027 (1D-98 Contact)	MICKY UNRAFFED

Children's recordings: All original master recordings except \* Releasing Division, Inc. Of America (RDA) certification for sales of 500,000 units. \* RDA certification for sales of 1 million units, with distribution sales indicated by a separate listing in the symbols. Most albums available on cassette and CD. \* Artist's initials only (P = available. Most tape prices, and CD prices for RDA and RDA sales, are suggested list prices. Prices shown in parentheses, where appropriate, which are projected from advance prices. © 1996, Billboard Publications, Inc. and SoundScan, Inc.

## KID NOTES


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## Merchants &amp; Marketing

## Alliance Breathing Easy After Failed Metromedia Merger

WHEN THE planned merger between Metromedia International Group and Alliance Entertainment Corp. fell through last week, Retail Track was besieged by phone calls from Alliance's investors and competitors, all asking the same question: What does it mean for Alliance?

As far as Retail Track can tell, it doesn't mean a hell of a lot, from Alliance's point of view.

At the time the merger was announced, the deal, which would have been financed through a stock swap, placed Alliance's value at about \$530 million. The main reason Metromedia is said to have coveted a merger with Alliance is that it has cash flow, which Metromedia wanted to use to finance its expansion plans in Eastern Europe. But, according to a jointly issued press statement, "changing conditions" caused the two companies to disengage from the deal.

Among the changing conditions is a downturn in the music business, which has negatively affected Alliance's financial performance. Craig Bibb, an analyst at PaineWebber, recently revised his 1996 cash flow (earnings before interest, taxes, depreciation, and amortization) estimate for Alliance from \$72 million to \$60 million. He projects that the company will report \$877 million in sales this year. Last year, Alliance had sales of \$720 million and \$31 million in cash flow.

Without strong cash flow from Alliance, the few synergies between the two companies weren't a strong-enough inducement to complete the deal, sources say. The failure of the merger will have no impact on Alliance's long-term growth plans, according to company president Anil Narang. Alliance will continue to build its distribution business and expand its proprietary software library, says Narang.

Although Alliance's operating profit is less than expected, Retail Track points out that it is, nonetheless, a profit. Alliance's main business, its one-stop division, is fundamentally sound. Its three one-stops are undergoing a consolidation so that the company can maximize its buying power and realize cost savings.

While the independent distribution business is experiencing some difficulties, look for Alliance to further consolidate that operation, which should yield greater efficiencies in the future.

Also, Alliance continues to look for ways to exploit its portfolio of proprietary software; for example, it has created the U.S. Castle label. Also, Alliance has been unenthusiastically quiet on the acquisition front. Look for that to change as well.

The failure of the deal seems to have had an impact only on Alliance's investors. After the April 29 announcement, Alliance stock fell to \$5.75 (up of May 8) from \$9 on April 26, which means that \$127 million in market capitalization evaporated.

However, the stock had been bid up by investors who were betting that the deal would go through.

Also, now that Metromedia is out of the picture, Narang and Metromedia Alliance chairman/CEO, will have to find another way to realize the value they created when they put Alliance together.

Meanwhile, financial columnist Dan Derman has reported that Metromedia is now interested in Navarre Corp., the Minneapolis-based distributor. But sources from Navarre and Metromedia say that no talks are taking place.

**KEEPING SCORE:** Blockbuster Music and Music4 Group have released their first-quarter financial data, with both posting weaker results than they had for the same period last year.

Blockbuster Music, based in Fort Lauderdale, Fla., posted a \$2.1 million operating loss on revenues of \$132.8 million for the quarter that ended March 31, in the same period last year, earnings before taxes, interest, depreciation, and amortization were \$7.1 million on sales of \$331 million. Since 1995, the chain has gone from 540 stores to 510, according to a company press release.

Viacom, Blockbuster's parent, said that total company sales for the first quarter were \$2.8 billion, up 3.7% from the \$2.7 billion the company posted in the first quarter of 1995. But earnings dropped 4.3% to \$48.5 million for the first quarter 1996; last year's earnings were \$51.8 million.

Meanwhile, Minneapolis-based Musicland posted an operating loss of \$9.7 million on sales of \$38.6 million in the quarter that ended March 31. Last year, in the same period, the company had an operating loss of \$3.3 million on sales of \$34.6 million.

The company has announced that it has created a reserve of \$35 million to close stores, and when that is charged against income, and other deductions are taken, the net loss for the quarter was \$40.5 million, or \$1.21 per share, vs. a net loss of \$5.3 million, or 18 cents per share, during the same period last year. While Musicland's total sales were up 10.7%, comparable-store sales were down 2.9%, as compared with a 3.6% gain in the first quarter of 1996.

In breaking out results by store division, the Media Play/Our Cue divisions enjoyed \$138.9 million in sales, up 46.6% over the previous year's total of \$94.4 million. But while outlets suffered a 4.8% decrease in comparable-store sales in the first quarter of 1996; last year, comp-store sales were up 26.8%.

In comparing the first quarters of 1995 and 1996, the mall-store division experienced a sales decline of 2.1% to \$246.4 million in the current year. Comp-store sales declined by 2.8% last year, those stores posted an increase of 0.6%.

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# Merchants & Marketing

## DECLARATIONS OF INDEPENDENTS

(Continued from page 22)

"It's all kind of organic and has been in our planning for a long time. To me, we're right on schedule."

**P**ANNING FOR GOLD: Goldmine, the estimable magazine for record collectors, has just published its annual independent-label issue, dated May 10. As usual, the mag contains a handy directory of dozens of indie imprints, with phone numbers, descriptive details, and label contacts. This year, the issue includes an especially nifty selection of profiles on established indie firms of various stripes, including K Records in Olympia, Wash.; Eaz/Dore in L.A.; Jewel/Paula in Shreveport, La.; Black Vinyl in Zion, Ill.; Earwig in Chicago; Memphis Archives in Memphis; Sugar Hill in Durham, N.C.; Griffin Music in Glendale Heights, Ill.; and Ardent in Memphis. Several of the articles were written by frequent Billboard contributor Rick Clark. Recommended to all.

**QUICK HITS:** On April 29, Bay-side Distribution broke ground for a 130,000-square-foot facility in West Sacramento, Calif. The building will house radio, video, laserdisc, and computer software titles, as well as books and blank tapes, and will fea-

ture a new computerized sorting and inventory system. . . Former Arista VP of promotion Jay Ziskrout has founded a New York label, Gruta! The company will specialize in Latin-oriented punk and alternative music. Ziskrout has served as a drummer for pioneering L.A. punk act Bad Religion. . . Redwood Records in Oakland, Calif., has folded. The company was best known for its releases by its founder, singer/songwriter Holly Near.

**F**LAME WAVING: The Idle Wilds' guitarist/vocalist/songwriter David Gray says that Peter Case, front man for the reformed Plimsouls and a former Flag Waver, suggested a name for the West Chester, Pa.-based band's category of music at a show the groups played together in L.A. earlier this year.

"I'd call it 'psycho pop,'" Case said to Gray. "Your melodies are very poppy, but your lyrics are completely psycho."

That's not a bad description of the music on the Idle Wilds' Ardent debut, "Dumb, Gifted And Beautiful." Such songs as "New Wave," "You're All Forgives," and the poignant "Sisterly Back" meld cannily crafted melodies with sardonic lyrics.

Told that his music sports some claws to go along with its hooks, Gray says, "That's what we strive for. . . Before, it was just claws. The challenge is getting both. It comes naturally to our personalities."

The Idle Wilds, which also include guitarists/vocalists Paul Demyan and Adam McLaughlin and drummer Doug Wolfe, began life about four years ago as punk band Mis. "When we started, we played as fast and loud as we could," says Gray. "It was, 'Whoever gets to the finish line first, wins.'"

But the band got bored with being strictly punk, and its pop orientation grew as the members came under the spell of such records as "Third/Sister Lovers" by Big Star, which was also an Ardent act.

"Listening to that record was almost like a ceremony for us," says Gray, who also acknowledges the influence of John Lennon and the Replacements' Paul Westerberg in his songwriting.

The pop accessibility of "Dumb, Gifted And Beautiful" is in no small measure aided by the participation of producer John Hampton, who handles the Gin Blossoms' "New Miserable Experience" and "Congratulations I'm Sorry."

The Idle Wilds, which toured the Midwest and West Coast earlier this year, will be playing East Coast dates beginning in mid-June. "We kind of ignored our home, so we're going to tour around here," says Gray.

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## NOTHING LIKE THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

by David Sprague



**1963**  
**"MORE"** aka "Ti guarderò nel cuore"  
**1963 ACADEMY AWARD® WINNER**  
**BEST ORIGINAL SONG**  
 M.C. CRICCHIANI, N. NEMELLI, N. OLIVINO, R. ORTOLANI

**David di Donatello 1961-1962:** Best producers "MONDO CANE" (A Dog's World)  
**Oscar® 1963:** Best original song "MORE" (aka "Ti guarderò nel cuore")  
**BMI SPECIAL CITATION OF ACHIEVEMENT:** Four Million Broadcast Performances obtained by "MORE"



**1995**  
**LUIS BACALOV**  
**1995 ACADEMY AWARD® WINNER**  
**BEST ORIGINAL DRAMATIC SCORE**

**1995**  
**LUIS BACALOV**  
**1995 BAFTA® AWARD WINNER**  
 ANTONY ASQUITH AWARD FOR ACHIEVEMENT IN FILM MUSIC

**Nastro d'Argento 1995:** Best original score (March 18, 1995 - Rome)  
**Globo d'Oro 1995:** Best original score (July 8, 1995 - Rome)  
**Oscar® 1995:** Best original dramatic score (March 25, 1996 - Los Angeles)  
**BAFTA 1995:** Award for Achievement in Film Music (April 14, 1996 - London)

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FROM "LAST TANGO IN PARIS" to "The Last Emperor," the films of Bernardo Bertolucci are among the most visually evocative in cinema. Early reports indicate that "Stealing Beauty," the director's long-awaited return to working in his native Italy, is no exception: It's also the first time Bertolucci has used contemporary music in one of his films.

Capitol is banking on a young audience discovering "Stealing Beauty" on its promotions—mounted in tandem with Fox Searchlight film—will focus on college radio and MTV, with which leading lady *La Tyler* filmed an on-set diary that will run this summer.

"We're working with college radio to sponsor screenings and hold premier parties," says Denise Skinner, Capitol VP of marketing operations. "It gives us a chance to reach an audience that's young, yet sophisticated, which is ideal for this project."

For the soundtrack album, which is set for a May 28 release on Capitol, producers Peter Alfermann and Kathryn Rachtman have constructed a sleek, rustic music—enhanced by the songs of such ambience-masters as *Mazzy Star* and the *Cocoon Twins*—that befits the coming-of-age theme of "Stealing Beauty." "The music and film are really a natural marriage, which is what you're always looking to achieve," says Rachtman. "The songs are inspired from a way that if you like the movie, you end up buying the soundtrack."

Capitol will release *Liz Phair's* "Rocket Boy" (an uncharacteristically smooth performance from the Chicago singer/songwriter) on radio May 27, two weeks after "Stealing Beauty," which stars Tyler as an American teen who befriends a cancer-stricken writer played by Jeremy Irons, premieres at the Cannes Film Festival. "Stealing Beauty" will open in the U.S. in limited release, in mid-June. "Bertolucci has a really amazing knowledge of alternative music, and he's a big fan of Liz Phair," says Rachtman. "The song really represents Liz Tyler's character perfectly. It's classy, it's fun, and it's memorable."

**W**HILE TORNADESSES normally send people ducking for cover, those who can't get enough of the sustained revival of the '70s will no doubt run screaming toward "Twisted," a disaster movie that recalls "Earthquake" and "The Towering Inferno."

The film, directed by *John De Bont* (the man responsible for jump-starting "Speed"), opens May 10, and the soundtrack is due the same week on Warner Bros.

"Twister—Music From The Motion Picture" is impressively broad-based in its scope, containing previously unexecuted performances from artists as varied as *Allison Krauss*, *Lisa Loeb*, and *Van Halen* (whose track "Humana Being" provides an appropriately ground-rattling accompaniment to the film's tornado chase scenes). The first emphasis tracks from the album are being worked to radio by Warner Bros. "Human Being" is going to rock, and a track by the *Go Go Dolls*, "Long Way Down," goes to modern rock.

*Tori Amos*, whose "Talula" provides some of the soundtrack's more haunting moments, was introduced to tornado chasing—a favorite Great Plains adventure—by producer *Brian Truena* before either had any knowledge of the "Twister" soundtrack. Amos was so fascinated by the notion that she decided to "Talula" to incorporate its esthetic imagery. The song, which was recorded during sessions for Amos' "Beyers For Pre" album, came close to being shelved, until Warner Bros. A&R Director *Kevin Laffey* heard of the revision.

"I told [Laffey] manager that I was working on the soundtrack," says Laffey. "It was just synchronicity when she said, 'Well, they have this track about tornadoes, and they don't know what to do with it.'"

And if you need proof that nothing brings people together like a disaster, look no further than the track "Twisted," which reunites *Lindsay Buckingham* and *Stevie Nicks* (the song's composer) for a "Samsaras" worthy glide through the eye of a most personal storm.

**HAMBURG-BASED EDEL CO.** has made its presence felt statewide with the creation of a division devoted entirely to original motion-picture soundtracks. Edel America's initial spate of releases is spearheaded by the soundtrack to "The Birdcage," an album that would not have existed had it not been for the persistence of *Jonathan First*, who runs the label's North American operations (see story p. 21).

"MGM initially had no interest in doing one, and by the time we inquired about it, they said they thought it would be too late anyway," says First. "But since we own our own manufacturing and all, we can do in a day or two what most labels need six weeks to do."

Since its release April 28, "The Birdcage" (which is a peppy hodgepodge of Broadway and dance chestnuts) has sold out its initial pressing of 50,000 units—a particularly impressive showing, given the amount of time that has elapsed since the film opened. The label has experienced similar success with *Erasure* with soundtracks to the films "The Last Of The Mohicans" (which, First says, has sold more than 1 million copies worldwide) and "Gettybush" (550,000 worldwide).

"I pick films with high profiles and large budgets, because we personally invest a good deal of money into each project," says First. "Artists who are wonderful, but we're not in a position to really work with a lot of those."

The label's next project will be the soundtrack to "The Shadow Conspiracy," a *Charlie Sheen* vehicle that will be accompanied by sounds First describes as "industrial, aggressive dance and hip hard rock."

# E3 Meet To Be Crowded With Competition

By Brett Atwood

**LOS ANGELES**—Multimedia and video game industry executives are gearing up for the largest interactive entertainment trade show of the year, the Electronic Entertainment Expo, to be held Thursday (10)-Saturday (12) at the Los Angeles Convention Center.

Last year's debut event drew about 40,000 people, and this year's show is expected to be considerably larger. Almost 500,000 square feet of exhibition space was sold out by October 1986. Though it has not been officially announced, the 1997 show is expected to move to Atlanta in order to accommodate more exhibitors.

Dozens of computer software developers are preparing for retail and promotion for their new PC-based and, to a lesser extent, Macintosh-based entertainment titles. Each company is aiming to release that rare title that crosses over to mainstream success, such as "Myst" or "Doom."

Among the prospective hit game titles of 1996 are Spectrum Holybits' "Star Trek Generations," Dis-

ney Interactive's latest Animated Storybook title "The Hunchback Of Notre Dame," and Virgin Interactive's "The Wolf Among Us."

Many of the new titles are designed to run only on Microsoft's Windows 95. However, some of the more popular titles, such as the Windows 95 title "Duke," have suffered from slow sales, as many consumers have yet to convert to the operating system.

Musical-themed multimedia titles will have the eyes and ears of many consumers, many of whose titles are expected to be shown at E3 are Starwave's "Eve," featuring the music of Peter Gabriel; Philips Media's "Virtual Night Rider," which includes performances by Herbie Hancock, Todd Rundgren, PM Dawn, and the Stereo MCs; Ubisoft's "Classic Rock Duo—Volume 2," which contains songs by John Lennon and Paul McCartney; and Interplay's "Tommy," the long-delayed title based on the hit album, movie, and musical.

Two titles that are getting a large amount of early attention, 3D

Realms' "Duke Nuke 'Em 3D" and id Software's "Quake," have been made available over the Internet before they reach store shelves. Each developer, shooting titles employ the shareware model that helped make "Doom" a global success. The first levels of each game can be downloaded for free on the Internet, while the complete games can be purchased online. A retail version of "Quake" will be available from GT Interactive, while 3D Realms has already released a retail version of "Duke Nuke 'Em 3D."

Some new software is likely to be announced for use on DVD-ROM compact disc players, which could hit stores before the end of the year. A few software manufacturers, including Activision, are expected to announce plans to port some of their existing multidisc CD-ROM games onto one DVD-ROM disc.

Some struggling companies, which have fallen on hard times after disappointing sales during the Christmas 1995 buying season, may make their last gasp for survival at the show.

Absent from this year's exhibitors list are many once-mighty players in

the multimedia and video game industry, including Columbia's New Media, Interplay's Leisure, Strawberry Woods, and, significantly, 25-year veteran Atari. Other troubled companies, such as Mindscape and Digital Pictures, which have faced considerable downsizing and restructuring in recent years, are slated to exhibit.

Nintendo's first U.S. unveiling of the 64-bit Nintendo 64 game console is expected to be the highest profile event at the show (see story, page 57), and the manufacturers of competing 32-bit game systems are likely to fight back with significant price reductions.

Industry insiders expect lower prices for the Sega Saturn and the Sony PlayStation before the end of the year. If Nintendo announces that it will sell the N64 at or less than \$199, 32-bit competitors will likely be pressured to further lower their console prices. Sony and Sega launched their 32-bit game systems with prices around \$300, which is still cost-prohibitive for many consumers. In April, Sega lowered the price of Saturn from \$299 to \$249, while Sony is selling PlayStation for \$249.

"Most of the 32-bit units sold by Sony and Sega so far have been to older consumers who are between 19 and 35," says Arkade, president of Bobby Kotick. "That's due to the price mostly. Younger game players cannot spend \$300 on a game machine. They just don't have the money to buy a console." However, there is going to be a dramatic surge in sales (to consumers 18 and under. I think we might see that happen this Christmas."

At last year's inaugural E3 convention, Sega stole headlines by making its Saturn unit into store several weeks early. However, the strategy backfired, since retailers that did not participate in the early launch had difficulty getting the Saturn in stock, and few quality software titles were ready at launch.

However, Sega is not out of the game. The company will show off its second generation of software for its 32-bit machine, including the highly anticipated "Ultimate Mortal Kombat 3," from Williams, "Night Warriors" from Camcom, and "Sonic Extreme" from Sega.

The PlayStation has been a strong entrant in the video game console market. Sony says that it has sold 1 million PlayStation3s, though some analysts say that number reflects the amount of units shipped, not sold. To keep its lead over Sega, Sony is unveiling many titles that showcase considerably better graphics and sound than many of the earliest PlayStation titles. These include Playmates Interactive Entertainment's "Battle Arena X-Men 2" and Psygnosis' "WipeOut XL."

However, Sony is not out of the game. The company will show off its second generation of software for its 32-bit machine, including the highly anticipated "Ultimate Mortal Kombat 3," from Williams, "Night Warriors" from Camcom, and "Sonic Extreme" from Sega.

# Next New Music Stores Will Be On TV

By Catherine Applefield Olson

**LOS ANGELES**—Although people have barely gotten adjusted to the idea of sampling and buying recordings via personal computer, the fledgling interactive television industry is increasingly adopting music as well.

Interactive TV will not likely become a major consumer device for several years. However, services that allow television viewers to experience and purchase music on demand are beginning to surface. Many content developers have already peddled their wares at the National Cable Television Association convention, held April 28-May 1 at the Los Angeles Convention Center.

Time Warner Cable, whose Full Service Network is Orlando, Fla., is the first integrated wireless digital cable system to be tested in the U.S. in working with artist producer Todd Rundgren to develop an interface through which viewers can select digital listening choices by artist, genre, producer, or tempo.

In addition, Time Warner is slated to debut a TV-based sampler-cum-music store for digital audio clips and videos later this year. While it is developing the service, which will allow consumers to

download clips and make a purchase with the push of a button on their remote control, according to Full Service Network spokesman John Strickling.

"We are working on an interface in which consumers can enter into an online music store and be able to see the album cover, see the album's content, sample cuts from a CD, see a video, and make a purchase before buying," explains Strickling.

Interactive Channel, an electronic shopping and Yellow Pages service developed by Dallas-based Source Kite, has been testing its CD Sampler TV-based music store for more than a year on the Simmons cable system based outside of Dallas. The channel is set for commercial launches this summer on Colorado Springs (Colo.) Cablevision and Cablevision Systems in Yonkers, N.Y., which will take it to a potential subscriber base of 200,000 people.

The CD Sampler, which was on display at NCTA, allows users to call current hit albums by genre, sample various clips, and purchase CDs or cassettes by inputting a PIN number via the remote control. Patrick Peters, director of product development at Interactive Channel, says the service has been testing well and remains one of the first sites channel browsers go to when they get into the service.

At this point, however, it is not without wrinkles. The inventory, which Peters says is in the hundreds, is updated only monthly—a situation he notes is frustrating. Los Angeles-based Music Marketing Inc. is cur-

rently handling fulfillment duties, but Peters says the Interactive Channel is actively seeking a replacement.

"We don't like to get into businesses we don't know much about, and music is one of them," he says. "We would like a company that will really take the ball and run with it. We also want the labels to have more of a presence."

Peters says the invention's Sampler looking a lot like CDnow, the first and largest FC-based music retailer. "The CDnow service is very much like what we'd like to have on our system," he says.

But not every interactive TV developer is keen on the idea of previewing and selling music. Interact, a Miami-based company that is peddling a low-tech solution to interactive TV that includes lots of shopping services, says music is not on its short-term roster.

"Our market research has not shown music to be a key driver application," says Scott Evans, VP of marketing at Interact. "We could probably license a Digital Music Express-type function into our box, and we think it's a great service, but we are having trouble selling it to the cable operators because it requires another box and is another \$10," he says.

Nevertheless, Evans has had conversations with all of the major labels about developing a shopping service. "We've had conversations with all of them, and I'd have to say that BMG has the highest level of interest in this sort of thing. They are the most aggressive."

# Web Site Shuffle On The Internet

GRAPHIX ZONE NABS WILLMA

Graphix Zone has acquired popular World Wide Web site Worldwide Internet Live Music Archive, WILLMA, which features information on about 5,600 music venues in more than 800 cities and concert listings for more than 1,700 artists, will continue to operate at <http://www.willma.com>. The site will also be integrated into a larger Web site, the Music Zone, which is expected to contain sales of concert tickets and music, a music magazine, and other music-themed content when it launches in the fourth quarter of 1996.

**MINDSCAPE REORGANIZES:** As announced at a shareholder's meeting May 3, Multimedia publisher Mindscape will undergo a major reorganization following losses of \$60 million the year. The company, which was acquired in 1994 by I.K. publisher Pearson, will cut back on the development of many of its titles and will lay off an unspecified number of staff members.

**BOXTOP AND AT&T TEAM:** Web site developer BoxTop Interactive has been selected as the first member of the AT&T Creative Alliance Program, which pairs content developers with AT&T's business customers who are looking to establish a presence on the Web. BoxTop, which staffs about 45 people, will likely add 35 more in order to accommodate the new business the partnership is likely to bring in, according to BoxTop CEO Ken Wall.

BoxTop has developed Web sites for several major entertainment media companies, including A&M Records, Fox Broadcasting Co., and the United Paramount Network. However, as a result of the deal, the company will branch out into other business site developments.

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# The Packaging Of Multimedia

## Music & Vid Retailers Seek A Harmonious Packaging Universe, But Are Often Lost In Space And Air Boxes

■ BY STEVE TRAIMAN

With the literal explosion of new multimedia formats into virtually every type of retail operation, the packaging situation remains one of the most confusing of all concerned. The traditional music or video retailer who wants to get into the new formats is faced with an array of sizes and shapes that include enhanced CD (E-CD); Sony PlayStation and Sega Saturn CD-based games; CD-ROM (and floppy-disk) entertainment, educational and productivity computer software; and the upcoming DVD, initially for movies.

No matter what business channel, virtually all retailers agree that "air boxes" that come with most computer software today is the biggest problem related to space for exposing more titles and handling on-site inventory. Working with the packaging individually and collectively are representatives of RIAA, NABM, VSDA, SPA (Software Publishers Assn.) and IDSA (Interactive Digital Software Assn.), and packaging per se was one

A key question not asked in the SPA survey was how many consumers retain the "air box" after opening it and taking out the CD-ROM jewel case and instruction booklet. Some industry sources say the answer is maybe one out of 100, with 99 discarding the very expensive SBS-board packaging, which has an uncomfortably long life in the landfill. Similar environmental concerns led the record industry to discard the CD "long box" some years ago.

of the "most requested" discussion topics at the recent NABM convention in Washington, D.C.

While SPA came up with "recommended practices and guidelines for desktop software publishers" for its 1,200 members last August—and just published similar guidelines for "jewel case or jewel-case alternatives"—size is an independent dictate with no enforcement provisions, the group's Mandy Braun Strain acknowledges.

The SPA does say that "each publisher is encouraged to use the smallest size package they can for each product to enhance shelf space and address environmental concerns." Publishers also are urged to make product as "thick proof" as possible.

However, the guidelines ignore any references to the incorporation of an EAS (electronic article surveillance) tag in each package, considered essential by all retailers. "We secure everything ourselves," notes Sue Novak, general manager, music and videos, at Manhattan's J&R Music & Computer World operation, "and the majority of computer software, with an average retail price of \$40, is not EAS-tagged at this time."



David Koch, VP. Saban Interactive

### AIR-BOXING BATTLE

"Impulses are a factor in a few of five purchasing decisions for games, educational and personal-productivity titles in our recent consumer survey," SPA's Soren reports. "Coupled with the lack of in-store preview ability in most locations, the package size related to visual appeal and information is still vital to most of our members."

However, a key question not asked was how many consumers retain the "air box" after opening it and taking out the CD-ROM jewel case and instruction booklet. Few other industry sources, the answer is maybe one out of 100, with the rest discarding the very expensive SBS-board packaging, which has an uncomfortably long life in the landfill. Similar environmental concerns led the record industry to discard

(Continued on page 52)

## Packaging Firms Make Like Pandora, Opening Up Dozens Of Ways To Display And Store Product

■ BY DEBBIE GALANTE BLOCK

The good news in multimedia packaging is that creativity is unleashed and pricing points are variable, so whatever a customer wants, he can get. The bad news is there is no uniformity and retailers are going mad. According to Ron Bardett, VP of packaging products for Alpha Enterprises, North Canton, Ohio, "Sixty percent of CD-ROM is not in a jewel box. Software publishers tend to stay away from standardization because they do not want to lose product identity." Packaging is a crucial consideration in the multimedia field because boxes are the main—if not the only—source of advertising for a title. In addition, "So many companies are putting out similar products, packaging could be the criterion that decides whether or not the consumer buys the product," says Mario Anguiano, VP entertainment packaging sales, Queens Group, Inc., Long Island City, N.Y.

Since most multimedia product is not reviewed in magazines until they're out in the marketplace, the box is what has to draw in a potential buyer. No other mass-media advertising channels exist beyond that. "Packaging enables the consumer to get a better feel for what's in the package without opening it," explains Ken Rosenbloom, VP of New York's Sherwood Packaging. "They want and need as much information as possible." Nor is product information the only issue facing those who package multimedia items. Developers also have to keep in mind that many of these products go into several different distribution channels. In addition to record and software-specialty stores, CD-ROMs are now going to the mass merchants. Interestingly, no packages seem to "do it all" in all these channels.

Companies such as Uliverture CD Packaging, Columbus, Ohio, and

Salt Lake City's Enpack focus on loss-resistant sleeves. Uliverture offers 30 different types of envelopes in addition to its Viewpaks, Jewelpaks and Image Paks, all of which provide lots of room for information and graphics. And, to aid the replicator, Uliverture president Rose Young says, "We are working on automation for different sleeve types." Not surprisingly, a considerable amount of extra cost comes down the pipe for publishers as a result of products needing hand packaging.

### THE REVOLUTION WILL BE STANDARDIZED

Gary Traynor of Ames Specialty Packaging, Seneca, Ill., does not expect real package-standardization in this industry, but rather feels a close form with flexibility is likely to



A variety of sizes from Calumet

emerge. Jim Oppenheimer, VP sales and marketing at AGI, Melrose Park, Illinois, agrees.

"There aren't any trends toward one platform or another," Traynor says, "but rather just toward more value-added packaging. And there is no slowdown

(Continued on page 60)

# Schedule Of Events

(Information accurate as of press time)



an IDSA show

### PREDICTING THE FUTURE: TRENDS IN THE MARKET

Thursday, May 16  
10:30-11:45 a.m.  
DVD: Managing the Transition  
11:45-12:45 p.m.  
The Voice of Online Gaming  
1:15-4:30 p.m.  
Game Platforms: The Battle-ground for the Next Generation

Friday, May 17  
10:30-11:45 a.m.  
Dividing the Digital Dollar:  
How Consumers Spend Their Money  
1:30-2:45 p.m.  
Entertainment Hardware:  
What's Next  
3:15-4:30 p.m.  
The Next Mother-in-law in the Game Market: Networked Multiplayer Games?

### RETAIL, MARKETING AND DISTRIBUTION: PLAYING TO WIN

Thursday, May 16  
10:30-11:45 a.m.  
Exclusive Distribution Issues  
11:45-12:45 p.m.  
Premising Your Product:  
How to Make the Most of Your Advertising and Retail Dollars  
1:15-4:30 p.m.  
It Can't Be Bought If It Ain't On the Shelf—Distribution in a Competitive Market

Friday, May 17  
10:30-11:45 a.m.

Market Demographics: That Was Then, This Is Now  
1:30-2:45 p.m.  
Room in a Box: Packaging the Multimedia-Idiot  
3:15-4:30 p.m.  
Try It, You'll Like It: How to Launch a New Entertainment

### THE CREATIVE TEAM: TECHNOLOGY AND CONTENT

Thursday, May 16  
10:30-11:45 a.m.  
Elements of Good Game Play: Beyond Technology  
1:30-2:45 p.m.  
Cool Components to Create Hot Multimedia Titles  
3:15-4:30 p.m.

(Continued on page 52)

## Expo Explo

### E3 Attendees Can Expect A Blowout Of Hardware Announcements, Software Spin-Offs

■ BY BRETT ATWOOD

LOS ANGELES—Expect some major new hardware announcements at the Electronic Entertainment Expo, held May 16 to 18 at the Los Angeles Convention Center, as the already overcrowded "next generation" console game console market is about to get even more crowded with new entries from Nintendo, Bandai and, possibly, Panasonic.

Most retailers are still grappling with the tough task of finding space to stock last year's newcomers—the Sony PlayStation and the Sega Saturn—which came at the expense of



Sega Saturn gains system

other fledgling set-top systems, including the Atari Jaguar, Philips' CD-i and the 3DO Multiplayer.

Industry observers are watching closely the latter three companies' announcements of support for those platforms (or lack of) at this year's E3.

"I'll be curious to see what Nintendo's plan is for its new machine, and what Panasonic will do with its 3DO," says Jon Vassett, product manager for the Virgin Retail Group, which has five Virgin Mega-Stores in the U.S. "But the main interest will be in PC software. That's what is holding the interest of consumers."

The 3DO Company has already  
(Continued on page 52)



### RETAILERS SEEK PACKAGING UNIFORMITY

(Continued from page 57)

the CD "long box" some years ago.

Wearing several hats, Bob Schneider is executive VP of Amarillo, Texas-based Anderson Merchandisers, sister distribution company of

**"Fixtures in music and video stores are geared for uniform packages, and multimedia publishers have to get the message that their need for more 'tonnage' is directly related to more product being displayed in smaller boxes. Instead of 'selling from the shelf,' what they're now spending on packaging can go into advertising."**

—Bob Schneider, Anderson Merchandisers

Hastings Books, Records & Video. He also is current NARM treasurer and a long-time member of the joint NARM and VSDA Operations Committee that deals with packaging and bar coding, among other key topics.

"The way the industry has addressed the DVD question is a good example of looking at a potential high-volume new format for sell-through," Schneider observes. "The DVD pack-

aging task force involved record, video and multimedia distributors; fixture companies; and retailers from all channels, such as Best Buy, Blockbuster, Tower Records & Video, Price/Costco, and Samcost. At Anderson's, we had packaging meetings with the 'big six' distributors as well.

"The decision to go with a DVD package that was the same width and thickness of a CD jewel box but a bit higher was based on the usability of the same fixture 'footprint' in most stores to provide more headroom for the consumer. In high-volume stores, both mass-merchant and mall locations, space is very important, as the key character is 'sales dollars per square foot.'

"Even a Wal-Mart feels you can't expose as much multimedia product to the consumer with the massive amount of space required by the typical 'air box' today. All retailers would appreciate some harmony on package size, with getting a shorter run in an overage box for new releases, then shift to a smaller package to maintain vital inventory. Multimedia software developers also have to rethink their mostly no return policy. If they want more exposure in more retail channels."

#### SMALL IS BEAUTIFUL AND PROFITABLE

Another factor noted by Schneider is the shift of more big customers to new sorting systems at major distribution centers, with certain limitations as to package size.

"One of the most popular systems

now in use requires uniformity of width and height to go through sorting, with a tremendous efficiency of scale and significant cost savings," Schneider says. "Fixtures in music and video stores are geared for uniform packages, and multimedia publishers have to get the message that their



**Size wars: jewel box vs. PlayStation package**

need for more 'tonnage' is directly related to more product displayed in smaller boxes. Instead of 'selling from the shelf,' what they're now spending on packaging can go into advertising, to let the consumer know what products are available."

His comments are endorsed by J&R's Wood, whose operation debuted a 10,000-square-foot computer software superstore last fall.

"Basically, we would like a smaller package," the sign, "as the air box" has limited the amount we can put on dis-

plays with only one facing of each SKU on our shelves now. We also feel that an exciting new music format like the ECD needs a package that will differentiate it from the audio CD, as we see a lot of potential sales in the music department. Consumers need to 'see' the added value of the multimedia aspects of an ECD."

"The easier it is for customers to discover the type of product by looking at the package, the better for them to shop," she adds. "But the package should be uniform in its ability to be merchandised in a retail environment. In New York City, where space is a vital issue, that's why we like the jewel box-width package."

At Trans World Entertainment, headquartered in Albany, N.Y., multimedia buyer Barry McCabe offers an observation on "perceived value": The company operates over 500 Record Town, Music World, Saturday Matinee and Coconuts Music & Movies locations, plus two FYC superstores, and in a joint venture with Target supplies music and video software to some two dozen Incredible Universe megastores.

In ongoing tests of multimedia formats at some 20 stores, "with a few racks of budget stuff from Softkey and others, the jewel-box program is OK for incidental sales, but for retail-box products, it's the perception of value," McCabe says. "Customers see a mark-down on a larger box and feel they're getting more for their money than for the same title in a jewel case. The fact

(Continued on page 60)

### SCHEDULE OF EVENTS

(Continued from page 57)

The High Cost of Product Development

Friday, May 17

10:30-11:45 a.m.

Creating Games for Growth

1:30-2:45 p.m.

Children's Education Software

9:15-10:30 p.m.

8D: Where Does It Stand?

FINANCE, BUSINESS & LAW: THE RULES OF THE GAME

Thursday, May 16

10:30-11:45 a.m.

They've Got The Money: How Do You Get It? Raising Capital in the New Media Industry

1:30-2:45 p.m.

Winning the Consumer Software War

9:15-10:30 p.m.

Work Rights Negotiation

Friday, May 17

10:30-11:45 a.m.

Intellectual Property Issues: Combating Piracy at Home and Abroad

1:30-2:45 p.m.

Entertainment and Marketing Online: How They Make It Work

9:15-10:30 p.m.

New Trends In Interactive Entertainment Licensing

### E3 CONVENTION

(Continued from page 57)

sold off the rights to its 64-bit successor to the 3DO Multiplayer to Matsushita (parent company of Panasonic, which was a manufacturer of 3DO in the U.S.). As a result, it is rumored that Panasonic will create an advanced gaming machine that merges the fast-processing speed of M2 with DVD-ROM technology. No specifics were available at press time, but a spokeswoman for Panasonic did not rule out such an announcement at this year's E3 show.

#### LONG HYPES AND HUSH-HUSH

Nintendo is expected to grab headlines with the formal unveiling of its long-hyped Nintendo 64 set-top cartridge game system, which will be previewed for the first time in the U.S. at the show.

Nintendo is keeping notoriously hush-hush about the marketing of the 64-bit game system, which was formerly known as "Ultra 64." The Nintendo 64, which will retail for under \$250, is expected to debut in U.S. stores Sept. 30.

Although Nintendo has missed its original ship date of April, the company has already started to tease diehard gamers with carefully placed advertisements for the forthcoming system that are appearing in select gaming publications. The ads tease consumers that the Nintendo 64 will be "worth the wait."

Nintendo 64's most distinct difference from its "next generation" game-machine competitors is that it uses game cartridges, rather than CD-ROMs, for its software. Some

observers in the video-game industry have criticized Nintendo's decision to bypass the cost-efficient CD-ROM format, since cartridges are more expensive to manufacture—a cost that will inevitably be passed on to consumers.

However, during a recent trade show in Japan, Nintendo Co., Ltd. president Hiroshi Yamauchi defended the decision to develop a cartridge-based system.

"Many of you feel that CD-ROM is the call of the day," said Yamauchi. "But look at the latest buzzword in the computer world—plug-and-play—which is nothing but [Nintendo] culture... Customers [think] having no loading time is a great advantage. More importantly, by using cartridges, other chips can later be incorporated into the cartridge, which allows Nintendo to offer new game opportunities to game developers."

Nintendo does plan to release an add-on writable magnetic-disk accessory for the Nintendo 64 in 1997. New games will be created to take advantage of the expanded storage capacity of the add-on device, including a likely 64-bit version of Nintendo's popular "Legend of Zelda" series.

#### "STAR WARS" SPIN-OFFS

Among the prospective "killer app" cartridge titles that are expected to show off the machine's processing power are "Super Mario 64" and

"Super Mario Kart," which are new installments of the popular Mario platform series, as well as 64-bit translations of the coin-op "Killer Instinct" and "Cruisin' USA."

In addition, LucasArts is readying

the Nintendo-exclusive title "Star Wars: Shadows of the Empire," a spin-off of the popular theatrical sci-fi trilogy which takes place between the plot developments of "The Empire Strikes Back" and "Return of the Jedi."

(Continued on page 60)



Nintendo's Lincoln says his firm is "discussing" internet access add-on.

the Nintendo-exclusive title "Star Wars: Shadows of the Empire," a spin-off of the popular theatrical sci-fi trilogy which takes place between the plot developments of "The Empire Strikes Back" and "Return of the Jedi."

(Continued on page 60)

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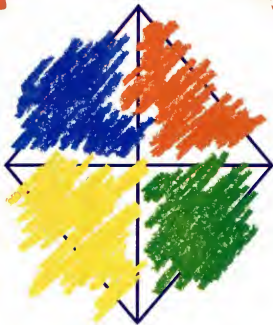


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### PACKAGERS OPEN MULTIMEDIA BOX

(Continued from page 57)

in money that is being put into packaging. Software publishers are said to be concerned that packaging—their one source of advertising—may be cut down in the same way the record industry had to face the discontinuation of the long box. Although AGI makes many different kinds of boxes, its Digipak, which is

so many unique things you can do with a basic box to make it different." One of Warner's most popular packages is the FLP storage case, which is available in either four- or six-panel versions, with or without a pocket; it has a flip-top, which offers space for product information and graphic design.

**MORE FACINGS AND WIDER SPINES**  
Ame's Traynor notes that "Publishers are becoming more creative in terms of displays and spinner racks. These are important in a market that is moving to downsizing packaging. Traditional book-size packages are getting more popular."

Book-size boxes with extra panels featuring screen shots are said to often be the most provocative. Ames recently introduced the CD-2 Case, which combines printed SBS board with a clear plastic tray "to achieve all the benefits of the plastic jewel case with more facings at a lower cost," says Traynor. CDs can be auto-inserted and the tray mechanically attached to the paperback cover. A wider spine for graphics or text, one or two rosettes and booklet pockets provide multiple options for publishers. Another new product from Ames is the CD Book Pak, which is 5 1/8 in. wide and 1 1/2 in. high. The company describes the product as an answer to "size standardization across product lines."

Multiple configurations are possible by incorporating various tray, cover and pocket options. One and two-CD rosettes are available, and a built-in pocket allows inclusion of a booklet,

manual or promotional literature. A window that allows the CD to show through is also an option.

#### ALTERNATIVE JEWEL BOX

Queen Group also has a complete line of products for multimedia packaging—retail folding cartons, quick-sews, mailers, booklets, folders and tray cards and promotional print materials. The company's best-known design, however, is the Q-Pack System, an alternative to the jewel box. The PlayStation version of the Q-Pack was created exclusively for Sony's CD-ROM-based video game. Advantages of the plastic and paperboard package include its ability to load booklets and discs on existing automated equipment; four panels of retained top-surface multi-color graphics for clearer, more dramatic and permanent product identity at point-of-sale; plus greater durability



Warner's FLP-based DVD packaging

due to the use of high-impact polystyrene and recessed label surfaces to minimize scuffing.

Calmet Carton will also work with customers to create the perfect package. In addition to custom designs, Calmet offers its Stayflats and Stayflats Plus envelopes, but also emphasizes its Micro-Corr Packaging, which features offset printing on E-Flute boxes. According to Calmet's Roush, his is the only company that offers this type of packaging, because E-Flute boxes are so thick and difficult to run. However, these boxes are quite sturdy and therefore very desirable for software publishers who need their product protected. And, according to Roush, the process is cost-effective for both E-Flute and E-Flute packaging. "All Micro-Corr packaging offers four-color process printing plus a spot color and coating or combina-

tion of spot colors," he adds. In addition to different box types, packaging companies are emphasizing hotspots for stamping and dif-



Among AGI offerings, Digipak remains popular.

ferent inking styles to accentuate a product. For instance, Shorewood's recent linking system called Acry-lic—is said to transcend traditional offset printing and metallics. Rosenblum says, "Two or three major companies are already using it."

#### TWO DIRECTIONS FOR DVD

Although everything from sleeves to multi-panel boxes currently adorn shelves, a new product about to be unleashed: DVD. Unlike its multimedia counterpart, DVD is likely to have a standardized size, or at least a standardized size. Earlier this year, the Video Software Dealers Association's DVD Packaging Task Force released final recommendations; although these recommendations are suggested only as voluntary guidelines, most packaging companies intend to comply. Video buyers are accustomed to a one-size, familiar package, and Hollywood studios want their products to be easily recognizable and to remain familiar.

For DVD applications, there are two packages vying for the spotlight. The first to have been introduced is the Trac Pak from Clear-Via Products, Westbury, N.Y. This package

incorporates all of the standards outlined by NSD. With a VHS cassette height and CD width, the Trac Pak also has a 5/8 in. spine. Featuring printable areas on the front, back and spine, the package has 70% more printable surface than jewel boxes. A patented external bevel device also allows for complete visibility of all printing graphics and text—with a magnetic decoder to speed checkout time. The DVD will slide out in a tray from the bottom. Limited production of this package began in February, and full production should be under way by early summer.

#### MORE GRAPHICS, LESS GLUE

From Warner comes the DVD Packaging System, which is based on the FLP CD design, but is nearly twice the height of traditional CD case options. The larger, waste-free package is intended to provide space for graphics. Printed covers can be shipped to the replication facility. Automatic equipment allows the covers to plastic trays outfitted with elastic-rose spines molded into the top of the spine of the tray. No glue is used in the package's manufacture, which allows easy disassembly. Triax



Clear-Via's Trac Pac DVD system

can then be returned to inventory for reuse and covers reclaimed for recycling.

Queen Group's Augusta says the Q-Pack is a DVD package to be marketed for live action. "It already has built-in advantages for replicators, such as cost-efficient automated loading," he notes.

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### E3 CONVENTION

(Continued from page 52)

Some of the set-top game systems may also serve as cheap Internet access providers in the coming months. Look for Sega to announce its plans to ship an Internet add-on device for the Saturn console system. The device, which will retail for approximately \$450, could make its U.S. debut by the end of 1996.

Saturn owners who purchase the Internet upgrade will receive a 1.44-Kbps modem, browser, Internet startup kit and SegaSoft game bundle. When this is added to the \$249 street price of the basic Sega Saturn system, an Internet user would have to pay about \$700 to get online.

#### PLAYSTATION AND PIPPIN

Sony is developing its own local Internet access machine and, possibly, an add-on for its PlayStation. In addition, many industry insiders speculate that Nintendo is developing an Internet access add-on for its Nintendo 64 game system.

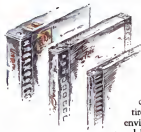
Nintendo is rumored to be partnering with Netscape for the as-yet-to-be-announced Internet add-on project. Nintendo of America chairman Howard Lincoln recently told reporters that Nintendo is "conducting discussions" with Netscape executive Jim Clark about such an alliance. Nintendo first teamed with Clark when he was chairman for Silicon Graphics, which co-designed the game system.

Another high-profile new hardware entry is Apple's Pippin format, which aims to bring both multimedia and Internet applications to the television set. Bandai Digital Entertainment Corporation, which is marketing the new hardware in Japan under the brand name Atomark, is selling the unit for the U.S. equivalent of about \$650. Although the date of its U.S. availability has not yet been announced, it is expected to hit retail here in the coming months at an even lower price.

# The Improbable Saga of the Q-Pack®

*"So it's a little late..."*

**But it's already a success in the marketplace, and it's on the cutting edge of CD packaging.**



We make no bones about it: creating and producing the Q-Pack drove us all nearly to the edge. And why not? Just look at all the people we had to please:

The Q-Pack had to have the graphic potential to get the designers, marketers and artists excited. • The Q-Pack had to perform better than the standard jewel box – and load automatically on manufacturers' current high-speed equipment. • The Q-Pack had to fit merchandisers' existing store fixtures, accommodate invisible EAS security measures, and have strong shelf presence to boot. • Not to mention consumers: the Q-Pack had to meet their demands for a package that was attractive and easy to open. They were sick and tired of jewel boxes that cracked and broke easily. • And, oh yes, let's not forget the environmentalists (including all of us), who insisted that the Q-Pack put a disc in people's hands in the simplest manner possible – using only 65% of the plastic required for a same size jewel box.



So we're now older, grayer, and hopefully wiser - and we consume all the latest antacids. But our Q-Pack is, in fact, a reality. And it's a tremendous improvement in disc packaging for all kinds of CDs: audio, CD-ROM, DVD, and anything else coming down the line.

Our first opportunity: develop a super-size Q-Pack for Sony PlayStation™ video game software. The Sony PlayStation, as we all know, was a blockbuster hit, and the Q-Pack for PlayStation proved to be an outstanding performer – completely compatible with pre-existing loading automation. Naturally, working so intensely on this priority project slowed the development of our standard-size Q-Pack. That, and the normal teething problems that go along with any new product and its associated machinery, is why it's been a little late getting to market. Well, the standard version of the Q-Pack has arrived, and it's ready to roll. And we thought we'd give you some specifics:



First, for the tech-minded among you, the Q-Pack:

- Loads disc and booklet on the manufacturers' existing equipment.
- Features four panels of retained package graphics.
- Is made of trouble-free, high-impact styrene, eliminating the snapped hinges, cracking and splintering that are common with jewel boxes made of crystal styrene.
- Uses only 65% of the plastic in a standard jewel box, which reduces shipping and handling costs, and respects the environment as well.
- Is far more durable than other alternative packages; also, its full plastic surround protects the edges in open and closed positions.
- Integrates top spine product identity making cumbersome and costly add-ons unnecessary.
- Allows for in-line application of a totally concealed EAS tag.

For the legal-minded among you:

- The Q-Pack Packaging System has been awarded U.S. Patent # 5,284,242. Several other patents pending.

And, finally, for the awards-minded among you:

- The Q-Pack won a Bronze 1994 Industrial Design Excellence Award from IDSA/Business Week.

On the right, by the way, we couldn't resist showing you our newest Q-Pack, this time for DVD, complete with a "retro-film" look. People are talking about it and you'll be seeing more of it soon.

The Q-Pack System. It eliminates the hassles and drawbacks of previous systems. It's here now and ready to go in an expanding variety of sizes and designs. And we're ready to help you get started. Just call Linda Lombri at 718.457.7700 for more information, a sample, a brochure, or even a presentation if our enthusiasm is catching.



Queens Group, Inc.

1,068 people who have created the best disc packaging system in the world.

## RETAILERS SEEK UNITY

*(Continued from page 38)*

that Sony floated a trial balloon at Toy Fair on a shift from its current PlayStation package to a jewel case had a lot of gaming retailers very nervous. The smaller the package, the larger the shrinkage problem for a \$30 to \$60 game, even though we use EAS tags in all our software."

## POWER-RANGER CLAMSHells

While most retailers acknowledge it will take a meeting of minds by major multimedia developers like Microsoft and Broderbund Software to agree on a smaller package, there are some positive signs from other companies.

One example is the DVD package evolution, involving input from WEA Media Services/Ivy Hill (which has offered to license its new package), Queens Group and Shorewood Packaging, among others (see separate story).

*"Basically, we would like a smaller package, as the 'air box' has limited the amount we can put on display, with only one facing of each SKU on our shelves now. We also feel that an exciting new music-based format like the ECD needs a package that will differentiate it from the audio CD, as we see a lot of potential sales in the music department. Consumers need to 'see' the added value of the multimedia aspects of an ECD."*  
—Sue Voosi, J&R Music World

Elsewhere, Saban Entertainment is one of the first multimedia publishers to pass along the cost savings from an innovative new package to retailers and consumers.

As the creator and licensor of 14 syndicated and network children-TV series and their characters, topped by the Mighty Morphin Power Rangers (MMPR), Saban worked with both Future Media and Multimedia Publishing & Packaging on a new box to introduce its five-title MMPR Power-Active Learning series earlier this year. Saban's Dave Koch, VP Interactive, set the basic design criteria for the two packaging firms. The result was a CD jewel box-on-sticks by VHS-height by 1-inch-depth vinyl clamshell package. It assembles quickly with drop-in elements (100,000 per 24-hour day with two rotating shifts) and opens easily with a new "gilder" tab for simple CD-ROM removal by a child. Saban initially shipped more than 500,000 units (four at \$19.95, one at \$29.95 suggested retail price) about 200,000 of them in 48-unit prepacks that became effective floor displays, Koch notes.

Saban's package is being made available to other multimedia publishers, and it will take more creative approaches like this to bring some order from the chaos of today's multimedia packaging situation.

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**Tapo-Measure Shot.** Orion Home Video and 100 Borders Books & Music stores across the U.S. have teamed up to promote the Major League Baseball Home Video line as the season gets under way. Titles will be featured to local markets, so expect to find large quantities of heavy-hitting Cubs and White Sox cassettes in Chicago, where Orion central region sales manager Michael Gartz, center, posed with two Borders employees, Eric Bogner, left, and Ben Horberg.

# Direct Response Shines On TV

## Video Proves To Be Ideal Mate For Medium

BY TRUDI MILLER ROSENBLUM

**NEW YORK**—Even though direct response doesn't let consumers handle the product they're about to buy, the TV medium is increasingly becoming the conduit for home video. More and more viewers are using television ads to self-precure costlier, engaging sophisticated strategies that generate revenues well beyond their cost.

"The numbers that you can get are huge [if] you follow it," says Bob Dark, creative director of Time Life Video, which sells millions of units via direct response. In his view—and he's not alone—TV has closed that direct mail can't match, both as a very visible medium. You can go from, 'Gee, I wonder if you



Sale of a different stripe: National Geographic tries direct response with its 'Healy Wild Animals' series.

made a commercial...?' to actually selling it on the air and making money with it a hell of a lot faster than direct mail, and significantly faster than print advertising, just because of the logistics."

Indeed, producer Peter Wag of Houston-based Video says he has been able to turn around a direct response spot in as few as 10 days, from the time the client approaches him to the time it airs. "That's the fastest," he adds. "A comfortable schedule would be a month."

And it's easy to see whether a direct-response spot is working. Direct-response marketers carefully calculate the components of a cost-per-convert: the ratio of retail price vs. the cost of manufacturing the product; the projected sales conversion (customers who, while calling in an order, are persuaded to buy an additional item); the discount rate of making the spot; the return; the percentage of credit card vs. prepaid orders; and, perhaps most important, the number of orders.

Viewers are adamant that direct response does not compete with retail, citing a study conducted by inferomorial research firm Jordan Whitely Inc. The study's results showed that a direct-

response title that sells well typically goes on to move 10 times as many cassettes in stores.

The reasons are manifold: Many people don't like to order from TV. They may be reluctant to give out their credit-card number; or they don't make the phone call. But, when viewers see the same product in a store, they recall the ad; thus, the retailer benefits from the direct-response spot, proponents say.

In recent years, direct response has begun to be used for specialty products that has little chance for retail success. Multisette sets of family remembered TV series are currently an ideal mate for direct response.

Direct response fits the equation, direct-response experts say, because viewers already know the programs. Thus, it's easy to get them interested. Equally important, most video stores either don't have room for the series or, if they do, carry only a couple of episodes—frustrating nostalgia buyers who want it all, but not all at once.

Experts say few people would spend hundreds of dollars at one time to buy a full collection of "Lost In Space." However, continuity sales permit the purchase of the first episode for \$4.99, \$10.95 and subsequent cassettes, shipped automatically unless told otherwise, for \$14.50 or \$19.95.

Columbia House first tried this strategy in 1956 with "I Love Lucy." In 1982, Time Life Video began driving strong sales for "Little House On The Prairie" by using the response-oriented direct-response spot in the industry's history. Since then, Columbia House has added "Lost In Space," "All In The Family" (Continued on next page)

# Take A Number: More Companies Get In Line With DVD Packaging

**LOTSA BOXES:** One of the nice things about journalism is the opportunity it provides for on-the-job training. You learn as, or after, you write. In our case, we need look no further than two recent columns on DVD packaging (Picture This, Billboard, April 20 and 27). Three companies, previously unknown to us, sprang forth with descriptions of what they were doing to capture a chunk of DVD business, if and when it develops. We'll take them in order of arrival.

First up is the Laserline box, built to conform to Video Software Dealers Assn. specs: 5 1/2 inch by 5 1/2 inches by 7 1/2 inches. Laserline, from Leonard CVC in Englewood, N.J., originally was created as a new, improved CD jewel case. It's still trying for a place in the sun, for that matter. In the meantime, Reynard hopes to exploit DVD and CD-ROM—and perhaps increase CD awareness simultaneously.

The three format applications use the same basic approach: a tray holding the discs slides out of an all-plastic case. What if the trays emerge upside down? No problem, says Reynard national sales manager Andrea McCellan, since the half-egg-shaped lid is held in place by two grips. The user bends the hinges to tray downward, grasps the disc at the edges, and removes it.

Like every packaging aspirant, Reynard is courting the studios. And in that regard, Reynard has found that despite good Hollywood reviews, "nobody will make a full commitment," says McCellan—no surprise if you consider that Warner Home Video remains the only major to have committed titles to the fall DVD launch. Warner's first boxes are coming from Warner Media Services.

Also in the chase is Queens Group in Long Island City, N.Y., which is offering studios the Q-Box, the latest version of a package first conceived for CDs. The DVD box arrived late last year, according to executive VP Richard Roth. Initially, it came in two sizes: a CD jewel box and a package essentially designed for the Sony PlayStation.

Later, on the advice of the VSDA, Queens Group adjusted the size, making it thinner, and sent the new package to the association's DVD packaging committee for review. Roth

writes, "These have been circulated to a number of potential customers and the reaction to the package has been uniformly favorable in comparison to the packages offered by your columnists," referring to Warner Media's FLIP design and Clear-Vu Tray Pac.

Both says Queens Group met with Sony and others to discuss DVD potential. "I adjusted to the light of the VSDA criteria, all feel that to date our package offers the best solution." Roth continues, "Final costs will, of course, affect any buying decisions but, in view of the fact that this is a version of a package several million of which have been produced since September it is clearly worthy of serious consideration."

Queens Group was kind enough to send us four samples of the PlayStation version, which appears to differ markedly from a photo of the later DVD edition. The PlayStation box has a

hinged cover that opens like a book; inside is a cassette on which the disc is mounted.

Both took note of a "very positive" response when Scott Bartlett of Sony Disc Manufacturing displayed Q-Pack at a recent DVD Forum. Bartlett, says Roth, is coordinating Sony's efforts to bring DVD to market via package-oriented distribution.

Finally—or at least until more inquiries come up—there is discCover from Allen Schlager in New York. He is courting the trend toward slasher with an "environmentally friendly," all-paperboard CD design that will be manufactured to a height of 7 1/2 inches to conform to DVD specifications. We had not seen a sample at deadline, although Schlager has said that he expects to have 5,000 boxes by the end of April.

**NO SHOW:** GoodTimes Home Video won't be exhibiting at the VSDA convention, July 10-13 in Los Angeles. You can blame the venue for the company's first no-show in many years. "There's too much focus on the studio labels," says GoodTimes senior VP Jeff Baker. "It's a shosha kind of event, and we can't compete effectively."

What Baker means is that GoodTimes doesn't have access to the big-name talent that would draw attendees to its booth during the day or keep them from the backstage parties during the activities during the evening. Other independents beware: "The studios will cannibalize" the convention, Baker maintains.

GoodTimes get details about VSDA last year in Dallas, which was a bummer for the majors as well. For 1996, GoodTimes is limiting L.A. participation to off-the-floor meetings. As the studios—which have been in the same hotels—would acknowledge, that's where the buying action is.



by Seth Goldstein



# Ambrose's Silicon Valley Titles Are A Nerd's Dream Come True

BY SETH GOLDSTEIN

**NEW YORK**—Bill Gates' power in home video will be tested next month when Ambrose Video Publishing releases a direct-response called "Triumph Of The Will."

Gates, Apple co-founder Steve Jobs, and other powers that be in Silicon Valley are featured in a 2 1/2-hour documentary offering their perspectives on the personal computer and how it came to rule the world. Needs no longer: "Triumph" will present the rise of the technological elite in June 12 PBS telecast, one month after Ambrose Video ships the gift box, which is priced at \$49.95 for the gift box and \$19.95 per cassette.

The greys have met the rich and famous, says William Ambrose, president of the New York company.

"Triumph" will be Ambrose's breakthrough release, preceded the title's familiarization with hi-tech guru remakes issued. Ten-year-old Ambrose Video, which has annual sales of \$5 million-\$10 million, is June 12 PBS telecast, one month after Ambrose Video ships the gift box, which is priced at \$49.95 for the gift box and \$19.95 per cassette.

"That's our goal for 1996," says Ambrose, who is counting on continued strong support by warehouse clubs. The

clubs have been enthusiastic, if surprising, backers of Ambrose Video's theatrical discs since the company began distributing retailers about five years ago.

Before then, libraries and schools were the primary purchasers of Ambrose's titles.

Ambrose has a big customer base, however. Those are the right mix of personal and more professional, are familiar. Ambrose's titles are sold through public institutions, 1,000 sets, or 3,000 cassettes, of "Triumph Of The Nerds" in \$29.95 suggested list in the next 12 months.

"Triumph" will be building on a solid retail foundation constructed of sales of "Connections 2," "Legacy," and "The Body Atlas" among other PBS series. Ambrose was the rights holder for the first time in part of a deal he struck with Time Inc. before leaving that company in the mid-'80s.

Time Life Films had earlier built a strong support by warehouse clubs. The (Continued on next page)



# Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

LAST WEEK	THIS WEEK	WEEKS ON CHART	TITLE (Rating)	Label	Distributing Label, Catalog Number	Principal Performers
			★ ★ ★ ★ ★			
1	1	5	SEVEN 1/2	New Line Home Video	Video Store Distribution M-121	David F. Friedman
2	1	8	BRAVEHEART (R)	Paramount Home Video	331-18	MacGyver Sally Krawcheck
3	3	7	BASE 1/2 (R)	MCA/Universal Home Video	UMC-93, R-63	James Caan
4	5	3	THE FEAR (R)	Columbia TriStar Home Video	73433	Nicole Kidman Matt Dillon
5	NEWSP	1	WAITING TO EXHALE (R)	Warner Home Video	14388	Angela Scott
6	4	12	THE USUAL SUSPECTS (R)	Paramount Home Video	8006-30273	Stephen Baldwin Salma Hayek
7	NEWSP	1	THE BRIDGES OF MADISON PG-13	Columbia TriStar Home Video	13772	Cliff Ledbetter Miguel Sandoz
8	5	5	DEAL IN A BLUE DRESS (R)	Columbia TriStar Home Video	51343	Dennis Washington Jennifer Love
9	6	10	COPICAT (R)	Warner Home Video	14388	Salma Hayek Luis Lomax
10	7	7	ASSASSINS (R)	Warner Home Video	13967	Sandra Bullock Anthony Quinn
11	9	7	ICE VEIN (PG-13)	Warner Home Video	23000	Jim Carrey
12	10	12	NATURE CALLS (R)	MCA/Universal Home Video	Bonus Video Home Video 5781	Nicholas Piller
13	11	4	DANGEROUS WAYS (R)	FoxVideo	93790	Hugh Ferriss Anthony Quinn
14	17	2	HOW AND THEN PG-13	New Line Home Video	Liner Home Entertainment 3271	Christian Slater David Duhamel
15	14	3	VAMPIRE IN BROOKLYN (R)	Paramount Home Video	14789	Edie Murray John Wood
16	12	4	HOME FOR THE HOLIDAYS PG-13	Paramount Home Video	8006-34471	Holly Hunter Robert Downey, Jr.
17	13	8	A WALK IN THE CLOUDS (R)	Warner Home Video	14388	Keanu Reeves Anthony Quinn
18	NEWSP	1	THE ARISTOCATS (G)	Walt Disney Home Video	9252	Animated
19	18	2	THE SCARLET LEAF (R)	MCA/Universal Home Video	Bonus Video Home Video 5259	Dawn French
20	15	10	TO MONG GO, THANKS FOR PG-13	MCA/Universal Home Video	UMC-93, R-62116	Wesley Snipes Patrick Swayze
21	16	7	MURKIN'S WEDDING (G)	Miramax Home Entertainment	Bonus Video Home Video 5259	Ten Collyer Jim Carrey
22	19	3	SMOKE (R)	Miramax Home Entertainment	Bonus Video Home Video 6215	William Hurt Haley Joel Osment
23	20	2	CUTTHROAT BILLY PG-13	Lions Home Video	60228	Gene Dietz Christopher Walken
24	24	7	THE PROPHET (R)	Dominion Home Video	Bonus Video Home Video 5961	Christopher Walken Eric Roberts
25	22	7	CLOCKERS (R)	MCA/Universal Home Video	UMC-93, R-62736	Mekhi Phifer John Turturro
26	16	5	OPERATION DUMBO DROP (PG-13)	Warner Home Video	Bonus Video Home Video 5243	Christy Stunick Ray Liotta
27	25	2	UNRESTING HEROES PG-13	HomeVision Pictures Home Video	Bonus Video Home Video 5776	Andre MacDuff John Wood
28	8	8	THE BROTHERS BARKER (R)	Warner Home Video	8934	Edward Burns Jack Wadner
29	13	11	UNDER SIEGE II: DARK 1/2	Warner Home Video	13463	Steven Seagal
30	33	3	TERMINAL IMPACT (R)	New Line Home Video	5491 Home Entertainment 3361	Ray Zinnage Ervin Garcia
31	29	7	HEAVEN TALK TO STRANGERS (R)	Columbia TriStar Home Video	11603	Rebecca DeMornay Anthony Quinn
32	27	5	CRUMB (R)	Columbia TriStar Home Video	10930	Robert Crumb
33	23	17	THE HOT CHICK PG-13	Columbia TriStar Home Video	11173	Sandra Bullock
34	NEWSP	1	THE MONEY TRAIL (R)	Columbia TriStar Home Video	11019	Wesley Snipes Wendy Hamilton
35	35	5	MALLFARERS (R)	MCA/Universal Home Video	UMC-93, R-62419	Shannon Doherty Jeremy London
36	37	11	NINE MONTHS PG-13	FoxVideo	9524	High Ground Alan Rickman
37	18	8	FAIR GAME (R)	Warner Home Video	14072	Cindy Crawford William Batty
38	39	18	SHOWGIRLS (R)	MCA/Universal Home Video	305525	Elizabeth Berkley John Wood
39	40	14	SOMETHING TO TALK ABOUT (R)	Warner Home Video	14377	Aiko Roberts Dennis Quaid
40	15	1	WATERGOLD (R)	MCA/Universal Home Video	UMC-93, R-62860	Neil Patrick Harris

★ 70 cent certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrical releases; or at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. (†) All-giftware certification for a minimum of 250,000 units and \$2 million at suggested retail for nontheatrical titles. © 1996, Billboard® Communications

# Home Video

MERCHANDISE & MARKETING

## Sight & Sound Acquires U.S. Video

■ BY EILEEN FITZPATRICK

LOS ANGELES—St. Louis-based distributor Sight & Sound has more than doubled its supermarket account base with the acquisition of U.S. Video.

The Denver-based rackjobber services more than 4,000 grocery stores across the country and, pending its existing name, will operate as a wholly owned division of Sight & Sound.

"Between the two of us, we'll have 5,000 stores," says Sight & Sound president Larry DeVacono. "Their experience in supermarkets is a tremendous value to us." DeVacono notes that prior to the acquisition, Sight & Sound had about

2,000 such accounts.

U.S. Video uses exclusively in the supermarket trade and in self-storage.

**Sight & Sound**  
DISTRIBUTORS  
A Sound Disk Company

which is becoming increasingly important to chains seeking to create and take advantage of foot traffic.

The company will stay in Denver. Of U.S. Video's 35 employees, only three

were laid off as a result of the merger, according to COO Bob Perrine. The layoffs were in the company's financial department, which was folded into Sight & Sound.

But, Perrine says, U.S. Video will hire additional staff as a result of the merger. "With the acquisition, we're adding our own people to the core staff of a self-storage, retail, and multimedia company." U.S. Video's principal executives, including Perrine, VP of sales and marketing Deen Hainkamp, and VP of purchasing Lauren Nayler, will stay to oversee the expansion.

Perrine says it hasn't been determined if Sight & Sound's grocery business will be switched to U.S. Video. However, both companies will immediately join forces to increase their multimedia business in supermarkets.

"Although the multimedia business has been asked for multimedia product," says Perrine. "We've tested some budget lines, but Sight & Sound has better product."

Although says Sight & Sound recently created a multimedia division, which has grown to 10 full-time employees. Two of its top executives were recruited from Ingram Entertainment's multimedia unit. "You have to have the right buyers to give a few titles are viable, and you have to know what those are," he adds.

"Although the multimedia business has been asking more than growing as retailers continue to experiment with product, DeVacono maintains that Sight & Sound is built on the technology of the book this spring.

"Whether it's DVD or PC programming, you have to be in the business because we're emerging into a digital packaged-goods business," he says. "We've had a lot of attention in our interactive division as they do in home video, and when they do something like that I take notice."

Much of the digital growth, he notes, will come from aging baby boomers who are used to digital formats or want to buy software for their children.

## AMROSE'S TITLES ARE A NERD'S DREAM

(Continued from preceding page)

library of theatrical and nontheatrical titles for the budding home market. However, management decided to fold the venture and essentially divide the library between Amrose and another departing executive, Robert Crumb, who also had the right to create the now-defunct Vostroy Video.

"We really like Amrose. It's good, clean product and well-packaged," says Steven Aides, president of Los Angeles-based distributor First Video Marketing. "His line goes reseller after reseller. It's steady as she goes."

Aides thinks that the tapes about Silicon Valley's "reality" topics should result in a greater depth of coverage in such chains as Sirocoast, Motion Picture and Tower Video, which focus on self-thrilling. Retail accounts for about 60% of Amrose Video's revenues.

Aides adds that equally important is the fact that "this is the first time Bill has really gotten behind a title. He has spent some serious bucks. This could be something big long term."

The speed with which "Triumph" takes off in the next six weeks will determine whether Amrose develops a spot TV campaign and an Internet home page for it, Amrose agrees, that the signature, not least of which is the 8-11 p.m. prime-time slot on PBS, are good.

## DIRECT RESPONSE SHINES ON TV

(Continued from preceding page)

"Sue," "The Twilight Zone," and "Star Trek: The Next Generation" to its roster of hit titles.

Children's videos—including Tim Allen's "Zoo Lids," the Lewis Grupp's "Beyoncé" series, and numerous construction titles—have been become more prominent as direct response has taken root. Among the more recent arrivals is National Geographic's "Really Wild Animals Series," featuring the voice of Dudley Moore as an animated guide named Sully.

Videos are well-suited to direct response because their visual content is also their biggest selling point. "If you're selling home videos, the footage is wonderful stuff or you wouldn't be selling it," Wagt says.

In creating a TV spot, he says, "I look through the tapes with an eye for scenes that will be effective. With a family entertainment [video] like 'Christy,' I'm looking for warm and fuzzy scenes. With Clint Eastwood, it's action scenes or famous lines of dialogue."

Ideally, you want scenes that will attract someone's attention, a strong sound or video cue—for example, my Clint Eastwood spot opens with the words

"Clint Eastwood in flames."

Direct response enables vendors to jump-start a program that lacks consumer awareness by serving as a sales vehicle and a form of advertising. "We've had a lot of attention in our interactive division as they do in home video, and when they do something like that I take notice."

Medico says that "Men Are From Mars, Women Are From Venus" from Positive Response also made the cut. "People were offered the chance to buy the first volume for \$9.95 and additional volumes for \$19.95. There are 10 volumes available. It came out in 1995 and has been running for about nine months," he says. "It's doing so well that they're holding off putting it out at retail."

There are pitfalls, however. Costs are high: A typical ad budget is \$400,000, including spot production, media buying, advertising, and fulfillment. Direct marketers buy "residual time," time that is left over after major advertisers have scheduled their ads, but those

minutes are becoming scarce and expensive, Medico says.

"You'd be able to buy advertising on CNN for \$100 a minute at the [direct-response] level," he recalls. "Today, you can't even get that on CNN, because it's become so popular with general advertising. Newer cable stations create new opportunities, but they've become so saturated that you're not reaching a general audience. It's a real problem because more-or-less take product to the audience."

Also, viewers must be approached in the right way. For example, "Our original ad for 'Century Of Love' on CNN got a good response, but we felt we could get a more committed response by changing the psychology of the ad," says Tony Lick's DAD. "The original ad had a little bit of 'white guilt' in it, a sense that war is pretty depressing. I realized that people who are into military history don't want to feel sad."

"I said, 'Let's make it more like CNN covering the Gulf War, more uplifting.' The new spot is still really connected, but rather than seeming sad, it focuses more on the theme that there was war here. The response has been much more solid."

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

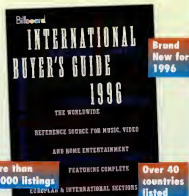
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label/Distributing Label, Catalog Number	Principal Performers	Year of Release	Genre	Approximate Selling Units*
1	1	1	SABE	MCA/Universal Home Video (W. Dist. Corp. 82453)	James Cromwell	1995	G	22,000
4	16	4	WAITING TO EXHALE	FoVideo 2916	Whitney Houston Angie Stone	1995	R	14,100
3	9	3	PULP FICTION	Miramax Home Entertainment Savaria Video Home Video 1133	John Travolta Samuel L. Jackson	1994	R	13,500
4	18	3	THE ARISTOCATS	Walt Disney Home Video Savaria Video Home Video 0292	Animated	1976	G	25,100
5	4	13	FOCAL POINTS	Walt Disney Home Video 5741	Animated	1958	G	23,000
9	4	4	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Savaria Video Home Video 7274	Animated	1977	G	25,100
6	4	4	ACE VENTURA... WHEN NATURE CALLS	Warner Home Video 23500	Joe Corney	1995	PG-13	22,100
9	9	9	THE X-FILES: PILOT/DEEP THROAT	FoVideo 9936	Gail Dewbury Gillian Anderson	1995	NR	28,100
9	9	9	BALTO	MCA/Universal Home Video Use Dist. Corp. 62503	Animated	1995	G	13,000
10	12	9	PLAYBOY: HOT LATIN LADIES	Playboy Home Video Use Dist. Corp. PGW0792	Vanessa Actis	1995	NR	21,100
18	1	18	PLAYBOY: STRIP	Playboy Home Video Use Dist. Corp. PGW0765	Vanessa Actis	1995	NR	31,100
18	3	4	THE X-FILES: CONDUITAGE	FoVideo 9835	Gail Dewbury Gillian Anderson	1995	NR	34,100
13	2	4	THE X-FILES: FALLEN ANGEL/EVE	FoVideo 9937	Gail Dewbury Gillian Anderson	1995	NR	34,100
14	18	13	PLAYBOY: 21 PLAYMATES	Playboy Home Video Use Dist. Corp. PGW0786	Vanessa Actis	1995	NR	34,100
18	9	9	REVEREND AND THE SHOW	Columbia TriStar Home Video	Vanessa Actis	1995	NR	26,100
14	11	4	THE AMAZING ADVENTURES OF MR. DEAN	PlayGram Video 3005367693	Nelson Aleson	1995	NR	23,100
10	20	4	THE ROCKY COLLECTION	MGM/UA Home Video Warner Home Video 505717	Sylvester Stallone Talia Shire	1976	PG	23,100
14	18	23	AFOLIO 13	MCA/Universal Home Video Use Dist. Corp. 624118	Tim Winters Kevin Smith	1995	PG	23,100
18	4	4	KISS UNLUGGED	PlayGram Video 80053003825	Kiss	1995	NR	23,100
26	30	45	PLAYBOY: THE BEST OF PAMELA ANDERSON	Playboy Home Video Use Dist. Corp. PGW0780	Pamela Anderson	1995	NR	23,100
21	9	9	GOOSEBUMPS: THE HAUNTED MASK	FoVideo 9540	Vanessa Actis	1995	NR	16,100
24	NEW	▶	WHEN THE PARTY'S OVER	Lisa Home Video 89342	Elizabeth Berkley Sandra Bullock	1992	G	14,100
23	24	15	THE INDIAN IN THE CLOUDBAND	Columbia TriStar Home Video 11640	Mal Scardino David Rintz	1995	PG	22,100
24	25	9	THE WAY OF THE WIZARD	MGM/Fox Video 76360	Drew Carey	1986	NR	13,100
29	2	4	THE EXCITING ESCAPADES OF MR. BEAN	PlayGram Video 8005367713	Rowan Atkinson	1995	NR	14,100
26	18	28	RESERVOIR DOGS	Liv Home Video 65963	Henry Miller Tim Roth	1992	R	14,100
27	24	9	THE BART-SITTERS CLUB: THE MOVIE	Columbia TriStar Home Video 11633	Ellen Barkin Brooke Shields	1995	PG	13,100
19	11	9	ROCKY	MGM/UA Home Video Warner Home Video 505226	Sylvester Stallone Jessica Hahn	1976	R	25,100
29	23	9	ROCKY	MGM/UA Home Video Warner Home Video 225712	Sylvester Stallone Talia Shire	1976	PG	3,100
30	17	10	PLAYBOY'S GIRLS OF THE INTERNET	Playboy Home Video Use Dist. Corp. PGW0788	Vanessa Actis	1995	NR	10,100
31	NEW	▶	MEY 3000: THE AMAZING COLOSSAL MIAM	Shine Home Video 72266-3	Jeri Hudson Glen Langan	1995	NR	13,100
32	RE-ENTY	▶	PENHOUSE VIDEO	Waterfront Entertainment 50793-3	Vanessa Actis	1995	NR	17,100
34	34	11	WALLACE AND GROMIT: THE WRINKLING TROUSERS	BBC Video FoVideo 9250	Animated	2004	NR	9,100
34	28	33	STAR TREK GENERATIONS	Paramount Home Video 52598	Patrick Stewart William Shatner	2004	PG	14,100
35	26	5	RAISING ARIZONA	FoVideo 1914	Nicholas Cage John Turturro	2007	PG-13	9,100
36	NEW	▶	THE MAXI: THE ORIGINAL SERIES	MTV Music Television Sony Music Video	Animated	2015	NR	16,100
37	41	7	NEW FIST OF FURY	Sandy Ent. Inc. 36105	Jackie Chan	1978	NR	14,100
39	NEW	▶	BONE JUNGLE BOMBHEAD	New Line Home Video Turner Home Entertainment 41027	Johnny Depp Marky Brand	2003	PG	13,100
39	33	2	BEAN'S & DUTCH: FEEL OUR PAIN	MTV Music Television Sony Music Video 49814	Animated	2005	NR	14,100
40	33	11	THE AMAZING PANDA ADVENTURE	Warner Family Entertainment Warner Home Video 16307	John Sater	1995	PG	15,100

\*Based on sales of 50,000 units or 21 million in suggested retail. \*\*RMA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. \*\*\*RMA gold certification for a minimum of 125,000 units or a dollar volume of \$1 million at suggested retail. \*\*\*\*RMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$1 million at retail for financially distressed programs, and of at least 50,000 units or \$2 million at suggested retail for nonfinancial titles. © 1996, Billboard/Communications

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## Image Does DVD Software Deal With Thomson Electronics

**DVD DISTRIBUTION:** Image Entertainment will distribute DVD software to Thomson Consumer Electronics hardware dealers. Thomson's RCA accounts not in the software business will benefit from a "one-stop purchasing arrangement" with Image, which "will inventory DVD software from all participating studios," says Larry Pesce, Thomson manager of DVD product management. "Tremendous excitement will be created when consumers see a variety of movies adjacent to the new DVD player at retail." Thomson says that its RCA DVD player will be available in late summer with an optional retail price beginning at \$469.

**LASER-DVD QUOTES:** The Laser Disc Conference and Exhibition took place April 20-22 at the Sheraton Tara Hotel in Parsippany, N.J. Industry leaders discussed DVD and its possible impact on laserdisc in two seminars at the show, which was hosted by U.S. Laser Video Distributors. Several laser industry leaders emphasized that they see Laser and DVD existing side by side for a number of years.

"As a director of sales and marketing, I see Laser and DVD as marketing Kieckhefer said. "We're hearing from our retailers, especially the chains, that laserdisc is a profitable business for them. It's a well-understood situation on DVD, but not on Laser. We don't know what DVD is all about yet, and we see a definite co-existence [between DVD and Laser] for a long time, and we will continue to research all its possibilities in licensing of lasers."

Image senior VP of sales, marketing, and operations David Borsbell added, "I have not seen a better time [for Image's laser business] than now, and I've been with the company for 15 years. If any of the studios have any intention of slowing down the release schedule [of laser], they stop by and pick up my business card. Image will continue to license product for many years to come."

At the conference, Toshiba reiterated its intent to deliver the first DVD players in time for a fall launch, and Warner vowed that it will have DVD software ready at that time, with all-through prices ranging from \$19.98 to \$24.98. Warner's Tara Hubbard revealed that "Executive Decision" will be released on VHS, laserdisc, and DVD.

**DVD DISSENT:** Even if first-generation DVD does succeed, what will happen when blue-laser high-definition TV

disks, from two to three times the resolution, are introduced, perhaps within five years? While surfing the alt.video.laserdisc site on the Internet, we ran across the provocative comment from Robert Lundemo: "With more and more investment among those supporting DVD, the launch may be in 1997, or even later. How long would this be from the launch of HDTV? Probably not long enough for DVD to reach a 'critical mass.'"

"With the HDTV format, the early adopters would no longer be satisfied with their standard resolution DVDs, and their new collection of films will become obsolete. A new DVD format will then probably be proposed, and once more, the consumer will have to upgrade both the player and the software. Does Hollywood really think it can sell people their favorite movies [which today they have on VHS or LD] two more times before the year 2000?"

**TARRANTINO, NIXON, WOJCIAK:** Image has a strong lineup for July and August that includes Robert Rodriguez's "From Dusk Till Dawn" with Quentin Tarantino and George Clooney (vide, \$39.99), a collector's edition of Oliver Stone's "Nixon" with Anthony Hopkins (vide, AC-3, extras, \$69.99), John Woo's "Broken Arrow" with John Travolta and Christian Slater (vide, THX, AC-3, \$39.98), the Jackie Chan action tale "Rumble in the Bronx" (vide, \$39.99), "Angels and Demons" (\$39.99), Ridley Scott's "White Squall" with Jeff Bridges (vide, AC-3, \$39.99), "Mr. Holland's Opus" with Richard Dreyfuss (vide, AC-3, \$39.99), "Four Rooms" with Tim Roth and four directors, including Tarantino and Rodriguez (vide, \$39.99), and Ulu Grosbard's "Georgia" with Jennifer Jason Leigh (vide, \$39.99).

**MCA/UNIVERSAL:** bows Terry Gilliam's "12 Monkeys" (vide, \$39.98) on the July 16, one week after the release of the pan-sex VHS version. The sci-fi thriller stars Bruce Willis, Brad Pitt, Madeleine Stowe, and Christopher Plummer. A Signature Collection special edition is due later this year.

**APOLLO 13:** MCA/Universal has announced Signature Collection edition of "Apollo 13" (vide, THX, extras, \$69.98) July 16. Director Ron Howard's audio commentary will be on analog track one, and Apollo 13



by Chris McGowan

commander Jim Lovell and his wife, Marilyn, will be on analog two. The documentary "The Last Man" will be included. On June 18, MCA will launch its Signature Collection version of "Field Of Dreams" (vide, extras, \$39.98), with audio commentary from director Phil Alden Robinson and

director of photography John Lindy, plus a video scriptbook. Just out: "How To Make An American Quilt" (vide, THX, \$39.98), the Rock Hudson and Doris Day double feature "Love Come Back"/"Send Me No Flowers" (vide, \$49.98), and westerns "The Apaches"/"My Name Is Nobody" (vide, \$49.98).

**COLUMBIA TRISTAR** will unveil Ang Lee's "Sense and Sensibility" with Oscar-winner Emma Thompson (vide, \$39.95), based on the Jane Austen novel, on June 25. Also due on that date: Mel Brooks' "Travis" (DVD And Loving 14" (vide, \$39.95), with

Leslie Nielsen. **BRAZILIAN SOUNDS:** Since this is my last column here, I feel it is my obligation to throw in a final shamesplung. In 1991, I co-authored "The Brazilian Sound: Samba, Bossa Nova And The Popular Music of Brazil," which was published by Billboard Books (U.S.), Guinness Books (U.K.), and Hannibal Verlag (Austria). An updated and expanded "Brazilian Sound" will be published by Temple University Press in August 1997. Excerpts from the book are on view on the Internet's World Wide Web at (Continued on next page)

## Billboard

FOR WEEK ENDING MAY 18, 1996

## Top Laserdisc Sales

THIS WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Label Distributing Label, Catalog Name	Principal Performers	New Releases	Rating	Last Week	
								Position	Change
1	1	7	GRAYHEART	Paramount Home Video Paramount (L) P-11117	Sam Elliott Scott Bakula	1992	R	6	18
2	2	5	SEVEN	New Line Home Video Image Entertainment 3364	Beast Pit George Peppard	1956	R	49	39
3	NEW	1	THE ARISTOCATS	Walt Disney Home Video Image Entertainment 3364	Animated	1939	G	2	39
4	3	3	DESPERADO	Columbia TriStar Home Video 11856	Antonio Banderas	1995	R	29	35
5	NEW	1	WAITING TO EXHALE	FoxVideo Image Entertainment 0694545	Whitney Houston Angela Bassett	1995	R	3	38
6	NEW	1	TO DIE FOR	Columbia TriStar Home Video 73436	Nicole Kidman Micki Ratten	1995	R	3	38
7	NEW	1	THE BRIGDES OF MADISON COUNTY	Warner Home Video 13772	Clay Aiken Diane Lane	1995	PG-13	1	38
8	NEW	1	COPICAT	Warner Home Video 14168	Holly Hunter Stephen Rea	1995	R	3	38
9	4	7	THE USUAL SUSPECTS	PolyGram Video Image Entertainment 830322271	Kevin Spacey Stellan Skarsgard	1995	R	3	35
10	7	7	ASSASSINS	Warner Home Video 13987	Sylvester Stallone Anthony Anderson	1995	R	3	36
11	NEW	1	CUTTHROAT ISLAND	Liv Home Video Image Entertainment (USA) LP 60228	Carolee Snow Matthew Modine	1995	PG-13	1	40
12	5	7	BABE	MCA/Universal Home Video Lis Dist. Corp. 42480	Jane Carrwell	1995	G	2	38
13	NEW	1	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video Image Entertainment 3074	Animated	1977	G	6	39
14	12	3	CRUMB	Columbia TriStar Home Video 10696	Robert Crumb	1995	R	2	35
15	RE-ENTR	1	AMADEUS	Pioneer Special Edition Pioneer Entertainment (USA) LP 138	Toni Halko Christopher Reeve	1984	PG	15	39
16	6	3	THE X FILES: PILOTEP THREAT	FoxVideo Image Entertainment 830385	David Duchovny Gillian Anderson	1995	NR	2	39
17	11	3	A WALK IN THE CLOUDS	FoxVideo Image Entertainment 830385	Keanu Reeves Kevin Costner	1995	PG-13	2	39
18	10	31	PULP FICTION	Miramax Home Entertainment Image Entertainment 3614	John Travolta Samuel L. Jackson	1994	R	2	39
19	9	13	UNDER SIEGE 2: DARK TERRITORY	Warner Home Video 13665	Steven Seagal	1995	R	3	38
20	16	3	VAMPIRE IN BROOKLYN	Paramount Home Video Pioneer Entertainment (USA) LP 34759	Elke Wöhrig Angela Bassett	1995	R	3	39
21	14	15	THE HARD WAY WITH A VENGEANCE	FoxVideo Image Entertainment 855835	Bruce Willis Samuel L. Jackson	1995	R	4	40
22	17	3	NEVER TALK TO STRANGERS	Columbia TriStar Home Video 11805	Bonnie Bedelia Antonio Banderas	1995	R	3	39
23	10	3	THE X FILES: CONTINUUM	FoxVideo Image Entertainment 830385	David Duchovny Gillian Anderson	1995	NR	2	39
24	8	13	WATERWORLD	MCA/Universal Home Video Lis Dist. Corp. 42480	Kevin Costner Deane Cain	1995	PG-13	4	40
25	NEW	1	SMOKE	Miramax Home Entertainment Image Entertainment 3113	William Hurt Nicola Pietrangeli	1995	R	3	39

\* If a gift certificate for a minimum of 125,000 units or a dollar value order of \$2 million is suggested retail for the merchandise listed. † If a gift certificate for a minimum value of 250,000 units or a dollar value order of \$1 million is suggested retail for the merchandise listed. ‡ If a gift certificate for a minimum value of 50,000 units or a dollar value order of \$1 million is suggested retail for the merchandise listed. © 1996, Billboard® Communications.

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# update

## LIFELINES

**BIRTHS**  
Twins, Weston, John and Lisa Alexander, to Jonathan and Lisa Cain, April 19 in Novato, Calif. Father is an Intersound Recording artist and writer/keyboardsist for Jazzage.

Girl, Chloe Marie, to Craig and Patti Rosen, May 8 in Los Angeles. Father is Billboard's Los Angeles bureau chief.

**DEATHS**  
Patsy Montana, 87, of her heart failure May 3 in San Jacinto, Calif. Montana was best known for her 1935 hit "I Want To Be A Cowboy's Sweetheart" and was nicknamed "The Yodeling Cowgirl." Born as

Ruby Rose Floriss in Joseville, Ark., she began singing in California and later became a regular on "National Band Dance" in Chicago and appeared on "Louisa Hayrick in Showboat." She had her own radio show, "Wish, Ya And Smile," on ABC. She released recordings on RCA, Columbia, Star, Vocalion, Decca, and Starline. Survivors include her husband, Paul Rose, and two brothers.

Benn Olman, 78, of a heart attack, April 10 aboard the Royal Princess cruise ship. Olman was a writer and served as a Midwestern correspondent for Billboard from 1950 until the early '70s. He covered circuses, concerts, and music for the magazine, before signing on as a full-time editor at Floor Covering Weekly. He is survived by his wife Shirley, and sons Richard, Arthur, and Barry.

Edward Gordon, 65, of complications from a heart attack, April 10. Gordon, 11, was the executive director of the Ravinia Festival from 1958 until his retirement in 1959, when he was named director emeritus. Gordon was also an acclaimed concert pianist, who made his first solo appearance with the Chicago Symphony Orchestra when he was 8 years old. Recently he returned to performing and served as a judge for major piano competitions including the Avery Fisher Artist Award Program and the Van Cliburn International Piano Competition. He is survived by his brother, Dr. Theodore Gordon.

Budd Granoff, 77, of a heart attack, April 28 in Englewood, N.J. A former Broadway press agent who represented such acts as Frank Sinatra, Dean Martin, Doris Day, and Mario Lanza, Granoff married singer Kitty Kalten in 1948. He became Kalten's manager full time, as well as a music publisher and packed all of her songs, including 1954's top hit "Lullaby Thing-A-Ma-Loo." Most recently Granoff produced two collections of Kalten's material. In addition to Kalten, he is sur-

vived by a son, Jonathan, a sister, and three grandchildren.

Victor Ray Wilson, 37, of leukemia, April 30 in Los Angeles. Wilson was the original drummer for the original group Blue Swans. He met several of his bandmates while attending Creanash High School in South Central L.A., and the group was formed in 1963. Blue Swans released a self-titled debut in 1969 and "Born Dead" in 1984. He had finished recording the group's as-yet-untitled third album. He is survived by his parents and a brother.



Only The Beginning. Epic recording artist Stephanie Bentley was one of the performers at a recent benefit concert for the First Steps program at the Duncan Wood School for mentally and physically handicapped children. Pictured below from the show, from left, are artist Joe Diffa, Bentley, artist Ty Herndon, and Michaels Smith, assistant director of First Steps for Duncan Woods.

## LARRY HART

(Continued from page 28)

Records president Larry Greenberg, and he asked me what I was up to. I told him I was working on a contemporary version of "Cinderella." Thirty days later, he became (president of MJJ) and he buggered me to do demo sessions with six or eight songs. He sent them to Richard, and he told me that Greenberg the green light to continue to develop it."

"The album, which credits Jackson and Greenberg as executive producers, started out with the demo songs, mixed and mastered by Hart, as its core. "Most of the instrumentation was done on a Yamaha PC 560, which is a computer learning-by-example that you buy at Service Merchandise for about \$300," says Hart.

"My spin on the story," Hart says, "is that Ella is left \$500 million by her dad, and she has to figure out how to live her declared insane and committed to a mental institution. At the end of my version, the prince doesn't ride to her on a horse [to win her hand]. To me, it's not only a question of going winging out over evil, but of Ella coming of age." The show recently received a project grant at the Pasadena (Calif.) Playhouse.

"Sinsella" is one of three projects that Hart owns in a deal involving Miramax for film and Robert DeNiro's production company Tribeca for stage, with Jackson's MJJ Music taking on international market exploitation. Publishing rights are retained by Hart under his firm, But...Larr! (BMI), which is named for a Hart-associated Las Vegas extravaganza, "Larr! 'n' Teddy Bears & Ties." Hart says he is finalizing an administration deal for his publishing firm, possibly with Sony/ATV Music. MTV is Jackson's publishing company; it recently merged into the Sony operation.

One project is a rewrite of another classic children's tale, "Peter Pan," which has seen at least two stage productions and a Disney animated musical version. Hart's production will be called "Panjman." He says, "It's a '90s version. He won't be running around in tights. It's a love story between Peter and Wendy."

As for his philosophy of creativity, Hart turns to a family motto: "Every song is a door, and every door is a key." He offers his own advice about attitude: "This business is such an uphill fight that if you don't have fun, there's no point to it."

BY LICHTMAN

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1615 Broadway, New York, N.Y. 10019.

### MAY

May 11-14, **100th Anniversary, Bella Gioia**. Coast-to-coast phone 32-3-385-7971; fax 32-3-245-3401.

May 14-18, **MIDEM Asia**, Convention & Exhibition Center, Hong Kong, 212-683-4220.

May 15, **Music & New Media**, sponsored by Los Angeles Music Biz, Electronic Arts, Santa Monica, Calif. 310-243-5440.

May 16, **Fantasy vs. Reality: Recording & Publishing Deals**, presented by Women in Music, BMI, New York, 212-459-4580.

May 16-17, **Retailing Licensed Merchandise Conference**, Mal of America and Hotel Solari, Minneapolis, 212-941-0291.

May 16-18, **E3: Electronic Entertainment Expo**, L.A. Convention Center, Los Angeles, 605-315-1133.

May 16-18, **Mattel Media's Developer Conference**, Inter-continental Conference, Bella Gioia, 311-3300.

May 17-19, **SPARS Business/Technical Conference**, presented by the Society of Professional Audio Recording Services, various locations, Los Angeles, 605-711-7777.

May 17, **Releasing Your Music Independently From A**, presented by All North British Worldwide Distribution & Promotion, 6K Horton Center, Los Angeles, 310-306-4226.

May 22-25, **NARO Convention**, Orvis Inter-

Horator Hotel, Baltimore, 605-633-0545.  
May 23-25, **CGS Orlando**...**Digital Destinations**, CGS Hebblich, CGS Specialty Audio & Home Theater, Orlando, Fla. 709-597-7930.

May 30, **Steve J Ross Memorization Award**, honoring Elton John, presented by the Entertainment and Music Industries Division of the USA Federation of New York, Rockefeller Center, New York, 212-636-1126.

May 31-June 2, **Music, Money & You: Inside Songwriting and Music Recording Conference**, New Orleans Marriott Hotel, Amherst, AZ 800-265-5411.

May 31-June 2, **Revus 1 South Music Conference & Festival**, Richmond Marriott Hotel, Richmond, Va. 804-358-6256.

## PETE ASTUDILLO LEADS BMI LATIN MUSIC AWARDS

(Continued from page 4)

- "Cielito"—José Luis Arca; Luis Abu Martín.
- "Chiquitillo, Chiquitillo"—Carmen Ramírez; no publisher listed.
- "Cruz De Madres"—Luis Almagor; Músicos, San Antonio, Mexico.
- "Do Encamaronos"—Anselmo Solís; Creaciones Músicas.
- "El Beso De La Ciguatera"—Juan

- Luis Guerra; El Correo, Redwood Music.
- "El Día Que Me Quieras"—Carlos Gardel; Alfredo Le Perez; Koro, Right-side Music.
- "Eva María"—José Luis Arca; Manuel; Pedro Herrera; BMG Ariola, Caracas-BMG.
- "Extraña Mamma"—Ma. de Lourdes Pérez; Mancorru, De Luna.
- "La Conquistadora"—Luis Guzmán; El Correo, Redwood Music.
- "La Mesa Del Rincón"—Todoro Bello; James; Tiges Del Norte Editions, Músicas.

## GOOD WORKS

**TOUR THAT'S WELL-SCHOOL'ED:** The GMC John Tesh Undiscovered America tour, which will benefit school music programs, will kick off in June, according to Mary Mueller, GM of Tesh's GTS Records. At each concert during the tour, Tesh will personally donate \$1 from each ticket sold to a local elementary school's music program. Also, each school will receive a portable keyboard from Yamaha Corp. of America and sheet music from Cherry Lane Music. This effort is supported by the National Education Association and Yamaha. The tour begins with a free concert June 1 in Minneapolis, which will include many of the newer artists who are featured on Tesh's latest album, "Discovery." Contact: Shawne Berita at 212-688-4000.

**FOR THE RECORD**  
In clarification of an item that appeared in Executive Turntable (Billboard, May 4), the director of A&R at Questar/Mission Records' Nashville office is Mark Chesnir.

- "La Nueva"—Fred Jay, Anselmo Solís; Berling, Regent.
- "Mi Pequeño Amor"—José Luis Abu; Luis Abu Music.
- "No Me Quieras"—Peter J.A. De Wip; EMI-Blockwood.
- "No Me Quiera Más"—Ricky Vela; Lone Iguala.
- "No Volveré"—Erasmo Cortazar Mancorru; Manuel Esperón González; permusic.
- "Parece Que No"—John Edward Martinez; Marfo Music.
- "Perdi' Un Amor"—Héctor Z. Escamilla; Sony Latin.
- "Pio Pio"—José D. Hernández ("Little Pio"); DeLeon.
- "Playa Sol"—Abelardo Pulido Barameter; EMI-Blockwood.
- "Por Favor Corazón"—Charlie Castellón; Gary Hobbs Music.
- "Que Me Has Hecho Tu"—Jaime Farfán; Manny Music.
- "Qué No Me Olvides"—José Guadalupe Espanza Jiménez; El Conquistador.
- "Quiero Valerte A Ver"—Gabriel Cardozo; Yalveta.

- "Reencuentro"—Alvaro Torres, A.T. Romarico.
- "Si Dios Me Llama Llévame"—Luis Demitro Traxinos Melnik; permusic.
- "Si Lo Quisieras"—Ricardo Castellón, Sown Twenty.
- "Si Te Vas"—Rebeca Pajardo, Miguel A. Morejón, Jan Secades; FIFE Jon Secades.
- "Tú Me Vas"—Miguel A. Barza; Músicas Uiles.
- "Tú Usa Ver"—Pete Astudillo, A.B. Quinzana III; AQ Three, EMI-Blockwood, Pave Rock.
- "Siempre Te Voy A Querer"—Anselmo Solís; Creaciones Músicas.
- "Say To A Amor"—Shelly Lanes, Johnny Joe Reyes; Manny Music, Shelly Lanes.
- "Te Amare Un Millón De Veces"—Freddie Martinez; Marfo Music.
- "Te Amo, Te Amo, Te Amo"—Loverna Antónia, Tity Morris; Striking Music.
- "Te Estrabó"—Dery Guerrero; Moko Music.
- "Te Juro"—Patsy Torres, Star Nueve.
- "Toda Y Nada"—Vicente Garrido Calkidre; permusic.
- "Tragos Amargos"—Freddie Martinez; Jose Salcedo; Marfo Music.
- "Una Noche Más"—Marcelo Ordoz, D.L. Garcia Music.
- "Ven A Mí"—Jay Pérez; Betteko Music.
- "Vivire"—Juzo Luis Guerra; El Correo, Redwood Music.
- "Ya Ahora Es Tarde"—Leonel Pulido; San Antonio Music.
- "Ya Me Casé"—Juan G. Lanes; San Antonio Music.











**GERM BUSTERS**  
 Directed by Thomas  
 30 minutes, \$14.95  
 Those basic hygiene concepts that can be so difficult for children to grasp—like proper hand washing, washing hands, flushing the toilet, taking a bath, and so on—are presented in a straightforward, fun fashion in this live-action video. Familiar characters from the Nickelodeon cable network lend a hand in the fun, and the importance of fighting germs. The information is presented in a manner that is easy for kids to grasp, so that after a viewing or two, the kids will be more up on their act. (Contact: 800-528-1156)

## MUSIC

**GENIUS/GZA: LIQUID SMOKS**  
 31 minutes, \$14.98  
 Positive-vibes rapper Genie/GZA, who's been dubbed "the Blackest of the Black," has achieved gold status, has spent some time cultivating his own sound, as well as his own style and messages. This clip compilation shows off his work in front of and behind the camera. Antian on vocals and instrumentation by Method Man and Shabazz and with production values by Spike Lee starring young Mos Def, GZA, and Busta Rhymes with a swirl of interesting visual images. The eye-bait-grabbing video for recent single "Shabazz/GZA" makes into "4th Chamber," also included are "McNerles Child," "Crime Saga," and "Cold World," each framed by messages of empowerment.

## CHILDREN

**KITTY FACES, DOGGY FACES**  
 30 minutes, \$14.98  
 If babies' smug can keep kids happy, then the smug of an adult animal raises a question on the heels of the "Baby-Mug" video portrait album, MVP tries to do a pair of distinctive animal portraits for the first time in "4th Chamber," also included are a variety of children's songs and instrumental pieces accompanied by close-ups of the kids doing their thing. The mix includes action shots, sleep time, and moments of deep contemplation and there are some wild family members to boot. Children and animal lovers would love this as the prime target audience for these tapes, but MVP reports that she has themselves are enjoying watching their own little ones. (Contact: 800-627-3535)

## AWAY WE GO!

**30 minutes, \$14.98**  
 Jonathan Larson, who's left his death in January, wrote the now-lost Broadway property "Rent," had his own role in the musical, and was the author of a bohemian culture in New York's East Village. While working on the rock opera, Larson and fellow composer Bob Golden developed the songs for the light-hearted love story by the Big Apple that includes opera, funk, and soul to come together in the hands of the supervisor of a puppet named Neve (as in the animal, not the politician). The music is nothing if not wonderful in its educational value, promotion of self-esteem, and general good will. (Contact: 800-523-1156)

## BARNY'S FUN AND GAMES

**48 minutes, \$14.95**  
 This very directed video "Barny" titles to come down the pipe this year, "Fun And Games" puts the spotlight on games and other amusing indoor and outdoor playtime activities. Regular cast members Barny, Baby Boy, and RJ are joined by new pals as they engage in such longer favorites as hide and seek, dress-up, board games, and pretend, as well as some new taken on. The time is spent on all that Barny voices, the instruction and knowledge are imparted through original scenes as an original video which this time involves the friends' quest to get Barny's "game machine" running again.

## TOYATED ON THE ROAD, IN THE WATER, IN THE AIR

**PT Entertainment Group  
 43 minutes, \$9.98**  
 For those who prefer to face death through man-made rather than naturally occurring events, this adrenaline rush from FTV is just the ticket. "Totaled" offers a mix of racing sports, from road/race and formula competitors to offshore boat racing, ice-hike rallies, and motorcycle racing. Despite their various vehicles of choice, the featured competitors all share the need for speed and apparently a relatively low regard for their lives. The action is fast and furious, and so is the music that accompanies this body-splashing program perfectly suited to coast-tripping young men.



**GENIE'S ANIMATED STORYBOOK, TOY STORY**  
 45 minutes, \$14.98  
 Genie's Interactive  
 Genie's CD-ROM  
 This interactive storybook is likely to be the best-selling CD-ROM for 1996, and it's easy to see why. "Toy Story" contains groundbreaking animation and an engaging storyline that will hook young computer users. While most CD-ROM packages are designed to entertain, this film leads to clearer, more useful quality. Disney has finally worked to keep

the integrity of the original film intact. Pixar, which created the 3D animated film, the theatrical film, is responsible for the development of this interactive version. Aside from the stunning visual environment, "Toy Story" contains several activities for children, including problem-solving and developing concentration skills. Children can read along in 15 story screens and click on various "hot spots" to activate hidden animations and objects. Children can also view the best children's CD-ROM titles of the year.

## WHERE'S WALDO? EXPLORING GEOGRAPHY

**Where's Waldo?  
 30 minutes, \$14.98**  
 That wacky, bespectacled Waldo is hiding out again. This time, Waldo travels the seven continents in order to teach the physical, geological, and political boundaries of the world. Although there are plenty of opportunities to peek out the red-and-white-striped sweater-clad chap we all love to hate, there are other challenge players must tackle in order to complete the game. To win, players must match country flags, throw javelins, run a relay race, and identify countries by their shape and sizes. Although the game is geared toward young players, adults will find some of the world atlas—you'll need it.

## NOTICE & THE BLOWISH

**One Man & His  
 30 minutes, \$14.98**  
 Enhanced CD  
 This multimedia-enhanced single, which features a free line-up high-pitched, tarting tone for a melody, is goofy, "mildly" nice for a toker, and a hilarious response from that there "wino" men. The stories are entertaining, and each has a useful (but not heavy) message. The music is good, and will showcase his storytelling abilities with performance at bookstores and festivals around the country.

## YOUR PRESENT: A HALF HOUR OF PEACE

**By Paul Fleischman  
 30 minutes, \$14.98**  
 For anyone who is tense and anxious from the stress of modern life, this tape is a wonderful way to relax. Created by a soft, lovely music, Mantel's warm, soothing voice tells the listener to close his/her eyes and breathe in some peaceful images. Mindful of the possible mind-body connection, the tape offers a hypnotic and potentially healing quality. Many people suggest that all worries are drifting away and that light is filling the listener; healing and nourishing parts of the psyche. Subtitled "A Guided Imagery Meditation For Physical And Spiritual Wellness," the tape acknowledges that the wonderful people have trouble relating on their own; by guiding the listener and suggesting images, the tape helps the listener achieve a peaceful, relaxed state and feel refreshed and rested afterward.

## ROLL IN

**By Paul Fleischman  
 Released by a full cast  
 29 minutes, \$14.98**  
 This audio version of a Newbery Medal-winning book introduces young listeners to the joys of the theater. The tape depicts the Battle of Bull Run from the perspective of 16 participants; readers see the battle from the perspective of slaves, women, and children. The author uses humor to present their stories, mentioning in the book as performed by the original artists.

Foundation will also release Bishop's fifth studio album, "Blue Guitars," featuring the rock band. **TRUDI MILLER ROSENBLUM**

## IN PRINT

ing insight into the writing process. The original first line of "The Way We Were" was "Daysdreams light the corners of my mind," not the familiar "Memories..." On the original draft of Sgt. Pepper's Lonely Hearts Club Band, the lyric following "It was 20 years ago today/Sgt. Pepper taught the band to play" was "He taught the band to play." On "I Wanna Take You Where You Please a Crowd/The Man's a Leader that has made them proud." But the idea of creating a live sound for the studio track was already in writer Paul McCartney's mind, as suggested by a notation in the lyric that reads "Applause, Band."

Other scraps are less informative, with blurry, faded writing that has inspired, read these actual pieces of music history would be interesting to see up close in a museum, but reproduced in a book, they are less so. Bobby "Boris" Fickett's draft of "Monster Mash," for example, is completely smeared and covered in stains (blood or mad-scientist prints, perhaps). The addition to compiling the drafts, who interviewed many songwriters, asking how their songs came to be written. Some scraps are touching: Jimmy Dunnington's "My Special Angel" is a tender moment after putting his little girl to bed. Others are surprising or amusing: Tony Romeo says he originally wrote "I Think I Love You" as a "read, diggy, minor-key song... and it was going to be so poignant and heartbreaking—and then, when I made the connection to pluck this for the Partridge, I made it real zany. "I will also tell you that the single was sickening to me. I don't know why. When I heard it, I thought, 'What! All you have to do, is stick with the demo!' I prayed for its demise. Six months with the book's release, Foundation Records will release a companion "Songs In The Rough" CD, containing 12 of the songs mentioned in the book as performed by the original artists. Foundation will also release Bishop's fifth studio album, "Blue Guitars," featuring the rock band. **TRUDI MILLER ROSENBLUM**





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## TAPES

100 HIGHEST GROSSING			
WEEK	1	2	3
1	1	1	1
2	1	1	1
3	1	1	1
4	1	1	1
5	1	1	1
6	1	1	1
7	1	1	1
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16	1	1	1
17	1	1	1
18	1	1	1
19	1	1	1
20	1	1	1

## NEW ELVIS COSTELLO SET STARS ATTRACTIONS

(Continued from page 11)

month, Costello comes to North stars Costello has an extensive club gigs in major cities with Attractions pianist Steve Nieve. The two will play songs from "All This Useless Beauty," as well as unreleased material they composed together.

The Attractions will come to America for a tour of larger theaters and amphitheaters in August. In the fall, they will tour throughout Europe, including such neglected territories as Greece and Sicily, and will then trek to Japan. Costello's tours are headed by William Meyer.

On May 8, Costello performed on "Late Show With David Letterman" from San Francisco, pulling a geographical ace: He has not played the show since four years ago in London. Costello will also appear on the syndicated "World Cafe" radio program, and be in filming a segment of the new "Storytellers" program.

"Elvis is a dream artist," says Jeff Gold, Warner Bros. executive VP/GM. "He manages himself and comes to the table with loads of his own marketing ideas. He even thought up the print ad campaign that revolves around lyrics from the album." Gold adds, "This is the first time since [1989's] 'Spike' that we've had Elvis available to promote a new album on release in America. We're going to take full advantage of that."

"All This Useless Beauty" marks Costello's fifth album for Warner Bros. after years with Columbia. (The Attractions catalog has been released in commendable fashion by Rykodisc.) The new record features a diverse, top-flight batch of songs that mix his subtly as part Attractions efforts, but more prominently points to a new stylistic divide.

"There is some expressive live in rock's roll, even for us," Costello says. "It's not being a 'sober' band, but it's not dangerous. But I think we've dismantled ours successfully... we have more to offer."

One tie to past glories is co-producer Geoff Emerick, the man behind the board for Costello's landmark "Imperial Bedroom" album from 1980. Through the new album, Costello's reds, such songs as "It's Time" recall the sprawling songs and inspired melodic invention of "Imperial Bedroom."

"Geoff was the ideal man now, as he was 14 years ago," Costello says. "Like then, there are a number of different kinds of song on the new record, but you didn't hear any sound vivid, the whole could sound fragmented."

With his dead-lid lyrics and guttural riffs, the track "Contexteated Showdown" demonstrates that the Attractions—Nieve, Pete Thomas on drums, and Bruce Thomas (no, not the bassist) on rhythm—play like panache. The album also displays a sensitivity to Costello's recent classical turns, as on the delicate "Poor Felicity" and "The Girl With the Gun." The latter is a nod to the "Sibelius Letters," the artful song cycle from 1984.

Three tracks on "All This Useless Beauty" have a built-in profile as post-Costello hits: "You Young Men" with other artists. "Til Tuesday" first recorded the dramatic ballad "Other End (Of The Telescope)," the Byrdsian "You Bowled Down" appeared on a Boomer McGuinn solo album; and the rockin'

"Shallow Grove" is one of a series of songs Costello has written and sung with Paul McCartney. Costello's compositions are published by Plangent Visions (ASCAP).

May 1, Warner Bros. serviced triple-A radio with the first single, "You Bowled Down." The label issued the full album to triple-A and select commercial alternative and album-oriented radio on May 8.

According to Jason Parker, music director with Constantin Consulting, "You Bowled Down," "Other End (Of The Telescope)," and "Contexteated Showdown" are among several tracks that should find an eager audience at triple-A radio.

"Since last year's record 'Kojak Variations' was an all-over, there's a lot of pent-up demand for great new Elvis songs," Parker says.

Bob Bell, Warehouse Entertainment's releases buyer and a huge Costello fan, says, "The new album is one of Elvis' best in years," adding that the special promo appearances surrounding "All This Useless Beauty" should help it surpass sales of 1994's "Brutal Youth."

"Brutal Youth" featured the first Attractions track in seven years, and was a back-to-back effort of Costello's adventurous rockers "Nights Like A Rose" and 1991's "Mighty Like A Rose." "Brutal Youth" was included in a series of sold early 180,000 copies, according to SoundScan. Moreover, the album and subsequent tour paved the way for the Attractions' rapprochement after years of dissonance.

Regarding Costello's monolithic bent beyond the Attractions, it's safe

to say that Warner Bros. was elated, and not a little surprised, at the warm reception given the album and Costello's music. "The commercial and artistic success of the neoclassical project helped demonstrate the advantages of Costello's alternative pursuits. The album has sold more than 300,000 copies worldwide, according to the label."

"We applaud Elvis for the risks he takes," Gold says. "His side projects may be less accessible to a general audience, but they keep him interesting to his core fans and show his continuing viability as a cutting-edge artist."

Costello's latest "outside" work includes "My Dark Life," a ghostly collaboration with Brian Knox (aka Kristine W.) and sold early 180,000 copies. In late '95, Noneseuch U.K. released the gorgeous "Deep Dead Blue," a limited-edition single album featuring Costello's dueting with avant-jazz guitarist Bill Frisell on an intriguing hatch of new and old tunes. He also composed the song

## KRISTINE W. GIVES IT 'ONE MORE TRY' WITH RCA DEBUT

(Continued from page 11)

less important simply because she's a dance music artist."

The label's new philosophy is apparently working. "One More Try" is a lushly arranged disco-house anthem written and produced by the artist with the U.K.'s influential Rollo and Rob D., is not rated for sale until next month, but has already been added to 10 pop stations, including WKTU in New York, WQOQ Philadelphia, and WJZZ Jacksonville.

"There is a freshness in this record that is working extremely well for our audience," says Gary Collins, PD at WJZZ. "It's got a little something about it that you didn't hear of what's going on in music."

On Tuesday (14), retail entered the picture with "One More Try," which will be available on 12-track vinyl, CD-5, and cassette. "There is already a lot of interest in this single from people who hang out in clubs," says a spokesman for RCA. "It normally buy dance records," says Joseph Danou, manager for Rhode Runner, an outdoor-based Philadelphia "night" party series. "We're excited and are clearly having an instant and positive reaction to it. If the momentum continues to build, the album could turn out to be a major pop hit."

Part of the project's momentum will be built around Kristine W.'s ability to charm people upon introduction. Booked in the U.S. by Marc Chagnon, she's touring with the band and embarking on a lengthy jump into the country, dividing her time between club performances and radio and video appearances. Among her dates will be gay pride festivals in New York

and San Francisco.

"The trick of promoting this album will be balancing Kristine's time between her longtime core audience in the clubs and gay community, while also effectively introducing her to the rest of the world," Cacciatore says. "We cannot—and will not—sacrifice her club following."

This month, she is slated to lens a videoclip for "One More Try" with noted director and photographer Pascal D'Hooreman, as well as shoot fashion spreads for Elle, Harper's Bazaar, and several other fashion magazines.

Kristine W.'s musical journey started in 1984, when she caught the attention of Mel Medalle, head of the U.K. indie Champion Records, in Las Vegas, where she performs in a nightclub lounge act. "He was in town for a Lennox Lewis boxing match and was having a drink in my lounge after the fight—talk about luck," Kristine W. says, laughing. "He came up to me after the show and said, 'If we can capture that energy on tape, you're going to be a major star.'"

A quick trip to the U.K. for an influential collaboration with Rollo and Rob D. resulted in a 10-song recording session. Among the songs being marketed this year were "Fool," "What Else," "You and Me," and "One More Try."

Stamenskiel-Dele in Europe proclaimed a rush-released 12-inch pressing of "Feel What You Want" as a champion in instant dance-floor classic and helped start a bidding war among U.S. labels. EastWest won the battle, inking a production and distribution deal for the single. "Feel What You Want" was quick-

"God Give Me Strength" with Bart Bechko for the film "Grusec Of My Heart," due in the fall.

Of late, Costello has deepened his foray into the classical realm with some of his most intricately recorded collaborations. He recorded several settings of Shakespeare with English saxophonist/composer John Harle for his next Argo album, "The Boy Who Swam Down." Inspired by the melancholy fantasia and haunting songs of 17th-century composer Henry Purcell, Costello composed the lament "But Away, Hidden Playthings" for U.K. viol concertist Fretwork and counter-tenor Michael Chance. As for the supposedly arcane nature of the music, Costello says, "I'm not afraid to get your backer you go, the further forward you go."

Costello and the Brodsky Quartet toured Spain last year performed in Copenhagen last month, and plan further work together on records and in concert. They already have enough material for a new album. Costello says, including ballads in an expanded chamber-jazz mode. Also, Costello is composing a new work for the Brodsky and mezzo-soprano Anne Stobber.

This creative reinvention only adds to the renewal of the Attractions, Costello says, adding that he is confident his fans' ability to grow as he grows.

"You don't even need to talk in terms of strict divisions or crossover between genres," he says. "It's a part of history," Costello says. "The audience is much, much smarter than the industry often gives it credit for."

ly issued in the U.S., topping Billboard's Hot Dance Music/Club Play chart within a month of its May 94 release. The charmed flow of Kristine W.'s music has been a constant. Champion's deal with EastWest was severed in 1995, shortly before "One More Try" was to be shipped. "I was in a real tight spot," she says, signing with RCA. There were countless moments when I wondered if everything was going to come together, as the singer says. "It was just as if I was making it and then here it all fell apart was heartbreaking. But giving up was never an option. I just kept writing and writing and writing and writing. You can learn to live through almost anything if you have faith in what you're doing."

Cacciatore also had faith in Kristine W. and began bringing the artist to RCA. "It was a yearlong process of getting the ear of key executives," she says, laughing. "He knew that this is an artist of incredible reach far beyond the dance music world." Cacciatore is a constant dance-floor and the wheels of promotion turning. Kristine W. is optimistic regarding the future of "Land Of The Living" and her career beyond her first album. "I'm a dancer, I'm a singer," says Kristine W., who is following in the steps of her mother, a jazz singer. "From the first time I saw my mother onstage, looking all glamorous and gorgeous with my makeup and wig, I knew what my dream was. Things are only going to get bigger and better from here."



# Program

RADIO • PROMOTIONS • NETWORKS • SYNDICATION • VOX JOX • MUSIC VIDEO • VIDEO MONITOR



When Itch Eyes Are Smiling. Following the recent March of Dimes Walk-America, KHMX (Ms 96.5) Houston morning team Scheley Swaney, left, and Larry Mox, right, mug for the camera with model/actress Kathy Ireland. Mx 96.5 was the official radio sponsor of the charity event.

## Music City's Radio Bares Its Soul Nashville Stations Offer More Than Country

This story was prepared by Joanne McAdams, managing editor of R&B Airplay Monitor.

Most people think of Nashville, base of the world-famous Grand Ole Opry and Music Row, as the home of country music.

While there's no denying Nashville's country roots, this market also has soul. Through the years, its Southern music tradition has spawned gospel, rock, and R&B. In fact, local legend has it that historically black Fisk University's gospel Jubilee Singers spread Nashville's reputation as "Music City" around the world as early as 1878 and

that country outlet WSM adopted the number in the '30s and '40s during its famous radio broadcasts from the Grand Ole Opry.

On the airwaves, Nashville's soul is led by R&B mainstream WQQX (95.3) and heritage AM sister WVOL. WQQX dipped from No. 3 to No. 4 in the market, down 7.4-6.8, in the winter Arbitron ratings. WACE (the Juice), which runs ABC's R&B adult format, the Touch, was off 32-27. WYUL, home of ABC's R&B oldies format, was down 1.7-1.4. Fans of a mix of music can tune into WMDB (the Big Mouth), up slightly 11.4-12.1, and Fisk University's 7,000-watt WFSB, which plays blocks of hip-hop, R&B, jazz, blues, and alternative.

"Urban radio everywhere has one thing that can never be taken away; and that's a loyalty base," says R&B FM/HD music director/morning man Tony Wright. "People here are passionate about their station, and that can't be touched."

WQQX, owned along with WVOL since 1982 by black health-care entrepreneur Sam Howard, is a mainstream R&B outlet that heavily drafts rap in the after-6 p.m. shifts, presents an occasional gospel track with a special "promoting unity in the community" tag beforehand, and plays classic cuts during middays only.

WQQX has leaned younger since 50,000-watt WACE switched from country. "Before they came on, we were middle of the road, because we didn't want to offend anybody. They came on with Tom Joyner in the morning, trying to go after the 25-44, so we started to skew a little younger—18-34 female, which had been our focus, but it bit wider," says Wright. "We had to streamline it. We still depart rap between 6 and 9 p.m., but we also incorporated a lot more music during that time period."

Interestingly, Nashville has no young-eat-up top 40 outlet. "Our most direct competitor, WYHY [107], totally changed overnight. From pop, they went to [adult top 40 WRVW] the River," Wright says, adding that 7,000-

was able to pick up some of that younger audience. Though he says that "there is a hole for [top 40], and if we had another FM, that's exactly where I would take it," he has not considered adding "urban" pop hits at 92Q.

"About the furthest we went to the left was the Barrio Boyz," he says. "The audience we have is 70% African-American and 25% white. I like to think that the blacks listen to us because they like us, and whites like us because of what we play. We wouldn't attract any more people because of [playing pop hits]. You have to stay the course."



WQQX gives its listeners a chance to win a \$1,000 shopping spree once a month, a promo that works well with the heavily female listenership. Flywatts and concert tickets "keep it real," says Wright. "I don't like to buy the audience, because you have to keep buying them. We do fly-aways to concerts or resorts, something people are going to do anyway. Once in a while,



they'll drop \$500 on a vacation or buy a new car. It's really cheap, so listeners feel they have a chance to win."

As 92Q's morning man (Ernie Allen) does news, Bob Arpus does traffic. Wright makes sure he involves listeners in community issues, such as the May 7 state referendum to get the Houston Oilers to relocate to Nashville. Wright contacted most elections via

(Continued on next page)

## Beyond Hot Dogs: Promotions À La Harris Seminar Offers Array of Suggestions, Ideas

BY CARRIE BORZILLO

STAMFORD, Conn.—A host of seasoned radio marketing and promotion professionals dished out hours of helpful tips and ideas primarily to hungry up-and-comers at Doug Harris' second "Adventures in Broadcasting: The Promotion Directors' School."

The seminar, last held in 1998, took place in Stamford April 26-28 and drew marketing executives representing 100 radio stations in 48 markets.

Here's a rundown on good advice, insightful quotes, and creative ideas collected from the panelists:

• Harris, who has earned a Billboard award for promotion director of the year for his work at mainstream rock KLOL Houston and now serves as director of creative services for Hamden, Conn.-based CRM International, stressed the importance of the sales promotion: "Advertisers are calling the shots now, not broadcasters... Align yourself with the sales department and make things happen."

• Tom Haynes, a partner in League City, Texas-based Rhino Marketing,



Participants at Doug Harris' "Promotion Directors' School" demonstrate lessons learned in signage. Shown, from left, are Evergreen corporate marketing director Beverly Tilden, Saga Communications group marketing manager Brad Wallace, Harris, and KHS Los Angeles VP of marketing Karen Tobin.

discussed the changing state of car-dealership promotions, pointing out

that the two-hour Saturday remote doesn't cut it anymore.

"You need to partner with the dealership—you're in business with them—instead of going for the quick hit," Haynes said. "They need to sell cars every day, not just on Saturday afternoons. It does not work for you to sit for two hours with hot dogs, hoping someone comes out."

One car promotion Haynes suggested is "the rain sale promotion," in which a dealership agrees to give a free one-year lease to anyone leaving a car on a day when it rains 1.5 inches. KTEB (the Buzz) Houston held such a promotion, which included professional rainmakers, and lunched on three TV news programs.

Haynes also suggested use of a test-drive incentive (i.e., free movie tickets to the first 30 people to test drive a car) as only an extra, not as the entire promotion.

• Creating a 12-month budget each year is not only a good way to stay ahead of the game, Harris says; it's a way to defend yourself against a last-

(Continued on next page)

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# Adult Contemporary

WEEK	LAST	WEEKS ON CHART	TITLE <small>(ARTIST / LABEL / NUMBER OF PREV. LABELS)</small>	ARTIST
1	1	12	★ ★ ★ NO. 1 ★ ★ ★ BECAUSE YOU LOVED ME	CELINE DION <small>(SWEETENED BY YOU)</small>
2	3	3	ALWAYS BE MY BABY	MURAH CORY <small>(J&amp;R)</small>
3	2	16	NOBODY KNOWS	THE TONY RICH PROJECT <small>(J&amp;R)</small>
4	4	10	COUNT ON ME	WHITNEY HOUSTON & CECE WINANS <small>(A&amp;M)</small>
5	7	9	DON'T WANNA LOSE YOU	LIONEL RICH <small>(J&amp;R)</small>
6	8	8	BOM! CH!	BEAL <small>(J&amp;R)</small>
7	5	17	SO FAR AWAY	BOB STERNAK <small>(J&amp;R)</small>
8	7	27	ONE SWEET DAY	MURAH CORY & BOB JOHN <small>(J&amp;R)</small>
9	5	31	BLESSED	ELTON JOHN <small>(J&amp;R)</small>
10	11	13	REACH	GLORIA ESTEFAN <small>(J&amp;R)</small>
11	10	41	BACK FOR GOOD	TAKE THAT <small>(J&amp;R)</small>
12	12	11	MISSING	EVERYTHING BUT THE GIRL <small>(J&amp;R)</small>
13	12	18	INSENSITIVE	JANN ARCADE <small>(J&amp;R)</small>
14	14	14	KISS FROM A ROSE	SEAL <small>(J&amp;R)</small>
15	15	15	AS I LAY ME DOWN	SOPHIE B. HAWKINS <small>(J&amp;R)</small>
16	16	13	BY HEAR!	JIM BRINKMAN <small>(J&amp;R)</small>
17	21	7	CHAINS	TINA ARENA <small>(J&amp;R)</small>
18	19	44	ONLY WANNA BE WITH YOU	HOTIE & THE BLOWFISH <small>(J&amp;R)</small>
19	20	1	FASTLOVE	GEORGE MICHAEL <small>(J&amp;R)</small>
20	17	16	MAKING ME UP	MADONNA <small>(J&amp;R)</small>
21	23	27	GIVE ME ONE REASON	TRACY CHAPMAN <small>(J&amp;R)</small>
22	18	11	GROW OLD WITH ME	MARY CHAPIN CARPENTER <small>(J&amp;R)</small>
23	22	24	OLD MAN & ME (I GET TO HEAVEN)	HOTIE & THE BLOWFISH <small>(J&amp;R)</small>
24	26	11	FAIRLY HILARIOUS	PETER CELLETI <small>(J&amp;R)</small>
25	28	1	LET IT FLY	TONY BRAXTON <small>(J&amp;R)</small>

# Adult Top 40

WEEK	LAST	WEEKS ON CHART	TITLE <small>(ARTIST / LABEL / NUMBER OF PREV. LABELS)</small>	ARTIST
1	1	12	★ ★ ★ NO. 1 ★ ★ ★ BECAUSE YOU LOVED ME	CELINE DION <small>(SWEETENED BY YOU)</small>
2	2	4	ALWAYS BE MY BABY	MURAH CORY <small>(J&amp;R)</small>
3	4	27	WONDER	NATALIE MERCHANT <small>(J&amp;R)</small>
4	3	16	CLOSER TO FREE	BOOBAYS <small>(J&amp;R)</small>
5	5	8	FOLLOW YOU DOWN	GIN BLOSSOMS <small>(J&amp;R)</small>
6	11	1	OLD MAN & ME (I GET TO HEAVEN)	HOTIE & THE BLOWFISH <small>(J&amp;R)</small>
7	13	7	GIVE ME ONE REASON	TRACY CHAPMAN <small>(J&amp;R)</small>
8	8	11	IRONIC	ARIANS MORISSETTE <small>(J&amp;R)</small>
9	5	18	NOBODY KNOWS	THE TONY RICH PROJECT <small>(J&amp;R)</small>
10	7	23	MISSING	EVERYTHING BUT THE GIRL <small>(J&amp;R)</small>
11	6	24	ON MY OWN	SEAL <small>(J&amp;R)</small>
12	10	5	NAME	GOOD GOOD DOLLS <small>(J&amp;R)</small>
13	12	10	I WANT TO TAKE OVER	MELISSA ETHERIDGE <small>(J&amp;R)</small>
14	14	9	TIME	HOTIE & THE BLOWFISH <small>(J&amp;R)</small>
15	15	16	ROLL TO ME	CEL AMRITI <small>(J&amp;R)</small>
16	16	30	INSENSITIVE	JANN ARCADE <small>(J&amp;R)</small>
17	18	20	BREAKFAST AT TIFFANY'S	DEEP BLUE SOMETHING <small>(J&amp;R)</small>
18	19	40	I HEAR IT FROM YOU	GIN BLOSSOMS <small>(J&amp;R)</small>
19	22	21	CHAINS	TINA ARENA <small>(J&amp;R)</small>
20	21	13	THE WORLD I KNOW	COLLECTIVE SOUL <small>(J&amp;R)</small>
21	24	15	HOOK	BLUES BRANCHER <small>(J&amp;R)</small>
22	27	3	FASTLOVE	GEORGE MICHAEL <small>(J&amp;R)</small>
23	26	21	EVERYTHING FALLS APART	DOGS EYE VIEW <small>(J&amp;R)</small>
24	23	23	ONE OF US	JOAN OSBORNE <small>(J&amp;R)</small>

# Radio

## PROGRAMMING

### MUSIC CITY'S RADIO BARES ITS SOUL

(Continued from preceding page)

phone, followed by discussions.

"A lot of the things we do have to attribute to the AM, WYOL," says Wynn, who's previously programmed WJZL Albany Co., WJLN Dothan, Ala., and KMAK Phoenix. "A lot of radio alumni have passed through there—WYOL's Baldwin's Steve Crumley, Walt's Birmingham, Ala.'s Dave Donnell. You've got parents who listened to WYOL, which does classic soul and gospel, and their kids who listen to Wynn, so they know the connection." WYOL is programmed by Clarence Kilreese, a 30-year station vet.

"I started at this station as a teen jack in high school," says Kilreese, who's been down nearly every shift and was GM of both stations when WYOL came. Kilreese has seen WYOL change over the years from mainstream R&B to the Touch format to its current incarnation as an outlet for ABC's Solid Gold Soul satellite programming. There are local books: Kilreese hosts daily gospel shows from 6-6 a.m. and 10 a.m.-noon, and Wynn hosts all gospel. Cassandra Easley hosts a nightly talk show from 7-9 p.m. that provides an open forum on local issues.

"We've been satellite for the last five years, and it's working pretty well for us," says Kilreese, whose on-air tag is "Killy Bish." And despite the market's proliferation of Sunday gospel programs, he says, "on Sundays, we've been No. 2 or No. 3 in the market." WYOL, which began in 1956, prides itself on meeting local needs. The station's long history contributing money and services to the community, including burial services and rent. "Every Christmas, we deliver 300-500 food baskets. Last year, we buried more than 100 people," Kilreese says. "That's what keeps us close to the community."

Across town, AM deejay WMBB plays what owner/PD Morgan Babb calls "the gambo of black music." A staunch proponent of traditional gospel, Babb starts his daily 10 a.m.-noon show with gospel and switches to a more eclectic format in afternoons, with traditional jazz set every 40 minutes.

Much like jocks before the days of computerized programming, WMBB's DJs play their own music and play whatever they feel like. According to Babb's sales manager, his son Michael, listeners are likely to hear Robbaan Roland Kirk, John Lee Hooker, and Kelly in the same afternoon. "We don't have just one format," Michael says, "and [Morgan] allows his jocks to pick their own music."  
"We're not thinking about competition. We enjoy what we're doing here. It's like a hobby... We're not trying to make big money or big numbers," he says.

Morgan Babb, a former gospel singer who last performed with his group the Radio Four at the 1964 Memphis '68 festival, had the last gospel appearance of Sam Cooke with the Soul Stirrers, but WMBB in 1983 after a second career as a gospel minister and PD of WYOL. When Howard bought WYOL, Babb was under pressure to play contemporary music.

"I informed him at the time that I was not interested in doing this because of the image I have in the

community," Babb says. "He said, 'Then I guess we'll have to part company, and I agreed. He said, 'You better get out of here before you're kicked in the market.' I said, 'I can build my own station.'" True to his word, in two years, Babb had put up WMBB, named for his remarkable and WMBB is the reach of its signal, which earned the AM its Big Mouth nickname. "I've got a better frequency; I'm closer to the market and I've got it up north Alabama, parts of Kentucky, and northern Georgia. I've got 2,500 watts with one tower, and I'm omnidirectional. As far as my power will send me, I will go."

WFSK would have the reach of WMBB, but since going up in 1973, the power has been expanded to 7,000 watts with a new transmitter, in addition to the original reach by seven miles. Known as "Nashville's only alternative," the noncommercial community AM operates 21 hours per day, playing gospel from 6 a.m. to 10 p.m. Babb says he's had the reach by seven miles. Known as "Nashville's only alternative," the noncommercial community AM operates 21 hours per day, playing gospel from 6 a.m. to 10 p.m. Babb says he's had the reach by seven miles. Known as "Nashville's only alternative," the noncommercial community AM operates 21 hours per day, playing gospel from 6 a.m. to 10 p.m. Babb says he's had the reach by seven miles.

Community figures and students hold dinner sips at WFSK. A

### BEYOND HOT DOGS: PROMOTIONS LA HARRIS

(Continued from preceding page)

minute request from an account executive. Here are some tips on creating a get: mission statements (goals from each department, including new business generated by the department); define what you want to get this year; define a more narrow target than 25-54, such as 25-35 professional females; and try to work with "prequalified" opportunities and "start funds" into your budget.

For event marketing, Harris urged stations to avoid "logo soup" or the "urgency of sponsorship," as he calls it, and, instead, get separate sponsors for each facet of an event.

"One \$10,000 investment or 10 \$1,000 giveaways? The consensus was that it's better to make everyone feel like they have the chance to win, therefore, give more of less."

Radio stations can travel an interesting lane on the information superhighway by setting up an interactive phone, such as Celebration Computer Systems' H-O-U-S-E-O-N, on which listeners can get information from a menu of services and have the data fused to them. "It's a way to give your listeners who don't have a computer on the information superhighway," said Jim Wisheart, president of Houston-based Housatronics.

Wisheart also suggested that when an advertiser buys a schedule, the station should help the client set up its own Internet or World Wide Web page and make the station's call letters part of the site's address. He added that it's possible for a station to snatch up a competitor's call letters on the Internet, but he cautioned that it's not a sure thing.

When it comes to buying TV time for your station, Ben McEliff, president of Radio Marketing Specialists, suggested avoiding the temptation to go to a new network. "I've worked with a month, because that would be like 'putting water in soup.'"

"A panel of experts had interesting things to say about working with air personalities, such as Harris' idea that,

program mixing gospel and jazz runs Mondays, Wednesdays, and Fridays 1-3 p.m., and Ilysa Muhammad, owner of the local Club Oasis, books a straight jazz show Tuesdays and Thursdays. Fink states help program the gospel segments, as well as the nightly "Hip-Hop Plans" and "All The Blues You Can Use" shows, while four local DJs provide mix tapes for the nighttime "Hip-Hop Saturdays." WFSK is also home to Thursday night's "Hip-Hop Plans" and "All The Blues You Can Use" shows.

"We try to be the ones to break new music," says Shelton, who's been with the station three years. "You'll hear a song on our station before you hear it on the other stations. We do interviews with the artists, we do book reviews, we do poetry readings twice a week. We're actually trying to reach different audiences throughout the week. We give you what's missing [on other stations] here in Nashville."

"Even though a lot of people would think 'country music' when they hear 'Nashville,' this city has a strong black listenership," says 92.3's Wright. "But you only find that out when you get here."

### "Overpaid children?"

Karen Tobin, VP of marketing at KHS Los Angeles, stressed that knowing everything about the talent, especially their "hot buttons," is the key to having a good relationship with them and successful personal appearances. For instance, Tobin makes sure that air personalities are given a "brownie" (Mountain Dew) at each remote.

"Never go to a high-paid talent and say, 'We don't have the budget for that,'" Tobin said. "You think about it and come back to them and say, 'OK, we can do this, this, and this, but let's try this for the other thing.'"

WNW New York PD Ted Edwards' wild piece of advice when dealing with a no-work-with talent is "never embarrass them in public. When a problem comes up, do it behind closed doors."

"I can trace all my screw-ups to two things: not planning and not putting it in writing," said Harris. "Eliminate hallway conversation. It will be the death of you. Put it in writing."

### QUOTABLE EXCES

"If you can open your head when all about you are losing theirs and blessing it on you, you must be a promotion director," wrote Doug Hays (transcribing) in *Harvard Journal* on the back of the seminar T-shirt.

Harris expanded upon his trademark "brownie" theory, which is the exploitation of opportunity" with this addition: "Take every opportunity like it was a sponge full of water and squeeze every last drop out of it."  
"Push the envelope as far as you can until your hand gets slapped," said Rhino Marketing's Tom Hayes.



### WINTER '96 ARBITRONS

12-plus overall average quarter hour shares (%) indicates Arbitron market rank. Copyright 1996, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

#### SACRAMENTO, CALIF.—(29)

Call	Format	W	Sp	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
KSTZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
KSTZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
KSTZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
KSTZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5

#### AUSTIN, TEXAS—(54)

Call	Format	W	Sp	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
KLBJ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
KLBJ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
KLBJ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
KLBJ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5

#### AKRON, OHIO—(67)

Call	Format	W	Sp	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5

#### SPRINGFIELD, MASS.—(76)

Call	Format	W	Sp	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
WVTV	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WVTV-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WVTV	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WVTV-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5

#### CHARLESTON, S.C.—(87)

Call	Format	W	Sp	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
WVTV	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WVTV-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WVTV	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WVTV-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5

#### NORFOLK, VA.—(33)

Call	Format	W	Sp	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5

#### GREENVILLE, S.C.—(59)

Call	Format	W	Sp	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5

#### SYRACUSE, N.Y.—(68)

Call	Format	W	Sp	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5

#### MONTEREY, CALIF.—(78)

Call	Format	W	Sp	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5

#### COLUMBIA, S.C.—(86)

Call	Format	W	Sp	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5

#### ORLANDO, FLA.—(39)

Call	Format	W	Sp	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5

#### WILKES-BARRERACRANTON, PA.—(61)

Call	Format	W	Sp	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5

#### EL PASO, TEXAS—(70)

Call	Format	W	Sp	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5

#### COASTAL N.C.—(80)

Call	Format	W	Sp	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5

#### DES MOINES, IOWA—(90)

Call	Format	W	Sp	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5
WRVZ-FM	Top 40	11.0	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5	11.5

#### WEST PALM BEACH, FLA.—(47)

Call	Format	W	Sp	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa	Su
WRVZ	Top 40												

# Slew Of Station Sales Prompts Storm Of Metaphors; May Billing To Top \$1 Bill.

**STEVEN SPIELBERG** has nothing on **Scott Ginsberg**. While the movie mogul's "Twister" is on the horizon at theaters nationwide, Evergreen Media chairman Ginsberg—and his counterparts at the nation's radio networks—are storming ahead with a much more extensive bill of activity.

Since passage of the now well-trodden FCC rules, over 100 new outlets have been marketed by an unprecedented number of station sales for prices that even the Kennedys would find dizzying. Case in point: the recent sale of Cincinnati's 19-station group for \$400 million, or Entercom's \$90 million purchase of WAQX New York (which was then swapped to Viacom for KRSG-AM-FM/KRSD Seattle). By the end of this month, nearly 70 stations will have changed hands in 1994, nearly twice the number at this time a year ago.

With this avalanche of trading, station personnel from PDs to GMs to DJs—are being aggregated, and tossed about with the gusto of congressional staffers in Washington, D.C., in one week following an upset election. At the Country Radio Strategy in February, one group head assured attendees that there's always a place for the betrayed and talented. I have a hard time determining just that, especially considering that a week after the contract was made, this exec's company bought a well-established outlet in Seattle and released the entire staff the next day.

It's telling that "Twister" will be at the Country Radio Strategy that settles on this massive turnover in stations, personnel, and formats, allowing us to understand just what kind of transformation has been effected in the broadcasting industry.

For most, I expect we will gain programming diversity in individual markets, see the birth of radio supergroups, à la Ted Turner, and strengthen the overall muscle of the business, thus the expense of a lot of people left searching for a new dream.

Meanwhile, today's business outlet

remains as bright and colorful as Phoenix in July. In March, the radio industry posted its 43rd consecutive month of gains, with a 4% increase in combined local and national spot advertising revenues, according to the Radio Advertising Bureau. In year-to-date figures through the end of March, combined local and



by Chuck Taylor

national revenues were up 6% over the same period last year.

Miller, Kaplan, Arase & Co. says that the industry will bring May with \$1.1 billion in revenues—only the second time radio has billed more than a billion big bucks in a single month.

First talked, Denver has decided that Cap Cities/ABC radio stations should drop Cap Cities from their letterhead, because ABC is the better-known name. Also, rumors are flying high that two of the three largest group owners, CBS and Evergreen, are discussing a potential merger. Stay tuned.

## FORMATS: COUNTRY IN THE BURNS

With no station in New York programming country, noncommercial WFUD (98.1 FM) Teaneck, N.J., has expanded its country programming to include the midnight to 1 a.m. shift overnight. The station also programs country Tuesday, Thursday, and Friday 9 a.m.-1 p.m.

Looks like modern WDRE Long Island, N.Y., is closing in on its long-rumored format flip to modern AC under the recently resuscitated WJLR calls. Former WJLR/WDRE Jack "Malibu" McAnn has reportedly resigned here

night shift at AC rival WKXP to join WJLR. She worked at WKXP before its January 1993 flip to the Underground Network format. WJLR has begun a "15 years in 15 days" stunt and will reportedly unveil its new direction when the stunt ends May 24. Also, at press time, it appears pin clips are flying with current on-air staffers. Cousin Ed was confirmed as losing the bidding.

While international music director G. Shary is named MD at WPGC-FM Washington, D.C., replacing Abbie D., WPGC-AM drops its 126 full format to simulcast the FM in all daypart concept. Robin Breedon's morning and afternoon show Damon Williams remains PD. And following Bonneville's \$25 million purchase of cornerstone WTKR WKXP from FOX, ABC's Beth Levin is GM, moving cross-country from the FD spot at Bonneville sister KOTT San Francisco.

WPEC Baltimore has a new country concept: an album rock WGRX (101.9 FM) to "take a week off the air" as Polyester 101. Former WKX Raleigh, N.C., PD David Anthony is now PD. Expect new folks soon.

## COLLS: DOWN TO TWO

At press time, the KHHS Dallas PD hunt was reportedly down to two candidates. According to sources close to the search, Tom Watson of Dallas-based Ashik Contemporary Concepts and veteran programmer Steve Davis of Richmond, Va.-based Zapolone Media Strategies were the front-runners.

Hot in WM (aka New York 106.1) Linda Silver also assistant PD Richard Spinks.

Stacy Stone, 30, San Francisco, is taking a three-month leave of absence. No "why" so far. PD Roland West becomes acting PD.

Dana Daniels is upset from afternoon co-MD PD at WKBR (Star 96) Memphis. She started in radio at age 13. Also, WYUE Dayton, Ohio, names am. driver Chris Geisen PD, succeeding Tom Carroll, now operations manager for WYUE and sister modern WXEG.

## MORNING CONTRACTS

The contract continues with WITZ (2100) New York. Former KRHE Houston PD Steve Wyotak is reunited with PD Tom Poleman as the station's new consultant, replacing Alan Burns & Associates. Morning co-host, Patty Sheehan's contract renegotiations hit the wall, and, having been off the air since May 1, she exits the station after nine years. Sheen is married to former 2100 PD Steve Kayman, now executive manager WKRR (K-Rock). Pizman is searching to replace Sheen, as well as middays and afternoons.

KPMR (Power 106) Los Angeles morning show *The Baka Bays* remain off the air this week. Former morning personality Frank Lomax is filing the shift with WJLA.

WRBX (Mix 107.3) Washington, D.C., morning co-host Bert of the air following the expiration of his contract but is not officially out, according to GM/PD Randy James.

Airplay Monitor editor *Sean Ross*, *Ken Carter*, *Phyllis Stark*, *John Lovett*, and *Annise McAdams* contributed to this column.

# Denny Nugent's WGR Has A Winning Winter

IN A QUARTERLY RATINGS period in which the vast majority of country stations were down, WJAR, Cleveland was one of the few that managed to succeed. And it was all thanks to Denny Nugent says Garth Brooks in a big reason why WJAR was one of a handful of winter Arbitron success stories.

After a first-half 86,000 listeners in about three weeks in his four March shows at the Guns Arena, WJAR began heavy contests—giving away Brooks tickets as prizes that, Nugent says, "gave us a real strong final phase."

The contests included awarding a pair of Brooks concert tickets every three of his songs aired over a three-week period. The station also used its "win a week of the air" promotion, which Nugent describes as "an electronic wheel of success" that awarded tickets to "see and win," WJAR staffers bring an electronic card reader to venues and invite listeners to have the bar code on their loyal listener club cards scanned to determine what prize they will win. (Prizes are awarded to the first 100 of the listeners who participate.) The contest usually draws a few hundred people, but, Nugent says, as many as 1,000 people came to some shows.

"It was just phenomenal, the buzz and excitement over Garth tickets," he says. In total, WJAR gave away about 400 pairs of tickets in the five weeks before the shows.

Another reason for WJAR's winter ratings success, Nugent says, is simply a rebound from the summer and fall. When the station had 76,677 12-plus shares, respectively WJAR is back to where it was a year ago. "It was partially a bounce back," Nugent says.

"The fall back in Arbitron was as good as it should have been. It was flatter than usual in total audience, and I don't think it was real. Fortunately, we held our own good readings—No. 12-plus and 12-54 in the fall."

Another reason WJAR managed to survive the winter lull unscathed is its focus on news and information. This was especially important this past winter, when severe weather caused many music stations to lose listeners to news/talk outlets. "We maintain a strong information bias," Nugent says.

"We cover the news that we're not seeing, stations that we're not working stations, [so even though we had a really busy winter here, it didn't count against us as a conservative station with our music. We don't play games, and we don't take any chances... Philosophically, I've always believed you're not hurt by what you don't play, so we

are very late to add new artists."

Those new artists "really have to establish themselves and get a foothold nationally before we'll start playing them," says Nugent. His research indicates that an audience doesn't want to hear new music. Typically, songs will be in the low 30s or upper 20s [on the chart] before we play them. If we have any doubts about them, other songs that come out of the gate flying we won't wait [to add]. We added Joe

Messina in the middle of last year after [her single's] release. It's so tough for the new artists, and I have empathy for the old artists because the listeners react much more favorably to established artists.

"I'm a firm believer in keeping the list at a manageable level," Nugent adds. "The playlist has generally about 30 songs, and even our lighter acts are scheduled to play about 18 times a week. It doesn't make sense to add a song and play it eight to 10 times a week. It's not fair to the artist or the label. It's just a waste."

Here's a recent afternoon hour: *John Mellencamp*, *Garth Brooks*, *Neil McCoy*, "You Gotta Love That"; *Halt Ketchum*, "Small Town Saturday Night"; *David Lee Murphy*, "Everytime"; *John Mellencamp*, *John Berry*, "I Think About It All The Time"; *Toby Keith*, "He Ain't With Me"; *Garth Brooks*, "The Change"; *Sammy Kershaw*, "She Don't Know She's Beautiful"; *Paul Brandt*, "My Heart Has A History"; *Joe Diffie*, "Bigger Than The Beatles"; *Clint Black*, "Summer's Comin'"; *John Mellencamp*, *Montgomery*, "Long As You Love"; *Tracy Tackett*, "Ain't No Kind of Trouble"; and *Vince Gill*, "High Lonesome Sound."

"The real key to the station is what's been on the record," Nugent says. "We're personality-oriented, but that doesn't diminish the music-intensive nature of the station. It's a big part of why we're still one of the few markets where there is only one station... I wouldn't say we're bulletproof, but we're very strong."

Nugent, who has been programming the station for seven years, says WJAR is more than just a radio station. "It's a musical, should be on faces. With all the buying and selling of radio stations, Cleveland could be ripe for someone to come in, buy the station, and then to go corporate has the worst case on standby, and we would come at [a competitor] with both guns blazing."

Nugent's main concern for the format is its "sheep" quality of success. "The format needs big names to drive loyalty from the audience," he says. "That, too, is a key factor right now to drive record sales, concert and album sales and listeners back to the format. It was the Garth and Billy Bays in the early '90s that drew a lot of people to country."

PHYLIS STARK

# newslines...

**STEVE HICKS**, former 5X CBS, returns crosstalk to radio with a re-formatted Cap Cities/ABC KXOT/KZON Phoenix, WJCY/WJML, Milwaukee, and KIDQ/KO/KLTZ Boise. Idaho. WNSZ Greenport, N.Y. from Crescent to Telemor Media for approximately \$40 million.

**MARCELLA AILEY** is promoted to affiliate manager regional manager for small markets at ABC Radio Networks; also was 24-hour format manager at ABC Radio's clearance department.

**SALES OF THE WEEK:** It's not a date at all, it's a career. CBS will trade classic rock KRIV Houston with SFX Broadcasting for N7 KRLL Dallas, and American Radio Systems markets WFLN Ft. Lauderdale and WJMR Detroit for Secor's KSP/M/KMJ Sacramento, Calif., with Secret buying AIRS \$20 million.

**STATION SALES:** The nine-station Sunshine group to Wolff for \$95 million, including WJMY/KYOT/KZON Phoenix, WJCY/WJML, Milwaukee, and KIDQ/KO/KLTZ Boise, Idaho. KXOT/KZLZ from Crescent to Telemor Media for approximately \$40 million.

WJPM-FM-AM/WCVS Springfield, Ill., from NBC/ABC Broadcasting Corp. to Patterson Broadcasting for \$7 million; WPMX Charlotte, N.C., from Advent-Communications to Benchmark for \$9 million.

# MUSIC VIDEO

PROGRAMMING

## Peretz Has Lighthearted Approach 'Big Me' Director Embraces Vids' Commercialism

BY SPRETT ATWOOD

LOS ANGELES—It has been a strange journey from rock musician to music video director for Jesse Peretz, the eye behind one of this year's most celebrated videos, the groovy and carefree clip for Foo Fighters' "Big Me."

Peretz began his music video career when he was bassist for modern rock act the Lemonheads and got the opportunity to direct the clip as the band's "It's a Shame About Ray." He later departed the Lemonheads and has since concentrated on several music and commercial projects, including clips for Shudder To Think and Yes Am I, as well as advertising spots for Reebok and Blockbuster Video.

However, it was his recent work on "Big Me" that made the music video community take notice. The video spots the Euro-flavored songs for Menos candy. The original commercials are relentlessly optimistic and appear strangely out of sync with the cynical attitude of the Generation X crowd. However, the spots have been widely embraced by the Gen-X set, and the video was an immediate hit on MTV.

MTV viewers are also likely familiar with a series of spots Peretz directed for the music channel that feature rapping cab driver Jimmy Melrose.

Peretz, who is represented by Catherine Smith, began his music video directing career with Nitrate Films, before moving to Automatic Productions. He currently works with New York-based X-Ray Productions.

Despite having a reputation as a creator of weird and humorous music videos, Peretz says he never intentionally created comedic clips.

"My taste in films has never been toward comedy at all," says Peretz. "It's a weird thing that I've become somewhat known for these types of projects. It's just that I view music videos as, for the most part, commercials. I just don't give music videos a lot of deep thought. A lot of the videos that appear to make strong comments about life are kind of bogus. There are other media that can get across these



Jesse Peretz, shown here with left, with the members of Zoo Entertainment act Self.

some sorts of messages without trying to sell a product."

For his most recent clip, Self's "Too Low," Peretz is lingering in strange artistic territory.

"It's a glammed-out video," says Self's Matt Mahaffey. "We got to run around New York and do stupid stuff to get attention, but people just keep ignoring us, no matter what we do. When we finally start to get some attention, we believe that people really like us. Unfortunately, it turns out that the whole sequence is just a dream and that the crowd is gathering there only because I had been hit by a car."

The car-wreck concept is likely inspired from real life. Peretz was recently injured after being hit by a car.

"I was thrown a good 20 feet," he

says. "This video is a comedic twist on that, but in any case, it was not that humorous. I broke my leg in seven places, and I'm just starting to walk again."

Mahaffey, who worked with Peretz on Self's debut album "Cannon," says that it was a "natural decision" to work with him on "Too Low."

"We wanted to work with someone who'd bring a different perspective to the video," says Mahaffey. "There is too much angst out there already in a lot of songs and videos. A lot of directors might have taken the song's hook, 'Wish I was dead,' too seriously. But we wanted to have fun with it. Jesse was easy to get along with on 'Cannon,' and we knew that we wanted to work with him again. His work on the Foo Fighters' video was hilarious."

Next up for the director is theatrical films. Peretz says that the move into movies is a natural step to make. His next film project, which is still in development, is based on Ian McEwan's short story "First Love, Last Rites."

It is the opposite of what some people will expect from him, says Peretz. "It's not even a comedy. It's much more arty and serious in theme—and it's not anything like Jimmy the cab driver."

## PRODUCTION NOTES

### LOS ANGELES

Charm Farn's "Sick" was directed by Christopher White for CPG Productions.

Oliver Donnenget directed Yulava's video "Sick Sunday." The Underground director Dean Karr is the eye behind Love and Rockets' "Sweet Lover Hangover." William Anesley produced, while Peter Sinclair directed photography.

### NASHVILLE

Pecos Films director Michael

Merriman is the eye behind the clip for "Honky Tonkin's What I Do Best," a duet between Marty Stuart and Travis Tritt. Bryan Bate-man produced. The same production team recently wrapped Trace Adkins' "A Girl in Texas."

Ramon Estevez directed Diamond Rio's "It's All in Your Head." The video contains a cameo by Estevez's dad, Martin Sheen, and Andrea Hale executive produced. Picture Vision director Michael Salomon shot Sawyer Brown's "I Will Leave The Light On." Tom Forrest produced.

### NEW YORK

Brian Lavru directed I-N-I's "Fakin' Jax" for Rebecca Filmworks. Reggie Scott produced, and Andrea Hale executive produced. Barron Claiborne directed photography.

Varmaline's "No Decision, No Discipline" was directed by Amy Harrison.

Rapper A+\*'s "All I See" was directed by Steve Carr. Daphne McWilliams produced. Russell Hill was directed photography for Crazy Horse Productions.

### OTHER CITIES

Matthew C. Aboucard directed Beatrice Nine's "Bare Bulb" in Davis, Calif.

Candebob's "Best Friends" was directed by Jeff Weinreich in San Francisco.

## Don't Get Duped: Anonymous Faxes Allege Programmer Scams

VIDEO SCAM! The Eye has been intrigued by a couple of anonymous faxes sent to Billboard's Los Angeles office over the past few weeks. Both appear to be copies of letters sent to various video promotion staffers in the music industry. The first warns promoters about working with any television network or program that changes a fee to play its music videos. It mentions several major labels that have been "duped" by such programs, including Motown, Interscope, Ariola, and Warner Bros. Records. Here is an excerpt from the fax:

"If you take the time to research these shows, you will find that they don't reach as many teens as they claim [and that] any record or retail tie-ins are nonexistent; some television stations claim to have 'not received' their so-called reel [for] months at a time, and, most of all, many major labels have already refused to do business on these videos; show seems but don't talk to each other."

The fax goes on to state that most of the scam network/programs are targeting smaller labels who don't know any better or don't have the experience with these kinds of scammers. Some have even gone

so far as to change the name of their network/programs to throw you off, but the result is all the same. You get a copy of the show with your video on it but have no real concrete evidence that it has even aired, [nor do you] really know how many viewers saw it. The bottom line is: It is worth it to spend money on video airings when there are so many video shows who air your videos for free!"

Although it didn't specify individual clip programmers, a follow-up fax was more blunt. It targets a specific national clip programmer that recently changed its name. "Different name, same scam! Are you getting your money's worth?" reads the fax.

The Eye shares the concerns raised in these faxes and by many in the music video industry. Should labels have to pay to have their clips programmed? Unless the programmer can provide some sort of guarantee about the size of its audience, perhaps not.

It's worth noting that there are many legitimate programming services that charge nominal fees for clip play. For example, many labels have been able to effectively target a specific audience by using public kiosks and video services.

However, as is the case with any purchase, the buyer must beware.

Any label, large or small, should do its research before spending money on local or national fee-based programs. If you are skeptical, ask around. Many major-label promoters have gained considerable insight as to who is legitimate, and some are even willing to pass on advice about who to avoid.

NIGHTCLUB AMERICA: L.A.-based Nightclub America is aiming to develop a chain of music video-themed nightclubs. The company is soliciting affiliate relations with club venues through a recently shot promotional video that features former MTV VJ Nina Blackwood.

For a few, participating clubs receive 12 hours of weekly music and music video programming, as well as promotional event merchandise and prizes.

Nightclub America president Jim Novor says that the video programming will include top 40 and country music, as well as popular songs from the past 40 years of rock. Three videos will debut each week on the video program reel, which will also contain comedy and live music performances from a house band.

Nightclub America is due to debut July 1. Novor says that it is too early to announce specific venues that have signed on as affiliates.

ODDS AND ENDS: VH1 manager of publicity Rose Koblenz exits of late Warner Bros. Television as director of publicity for "The Rosie O'Donnell Show" ... "Video Vision," a San Francisco-based music video show, is set to debut as a paid cable program in July. The two-hour program will consist of four half-hour blocks of clip programming, including modern rock, rap/R & B hip-hop, Latin/world music, and dance formats. Producer Lee Evans says that the show, which will reach 177,000 Viacom cable households, will likely go weekly in August.

MTV has announced plans for several new theatrical productions in its MTV Films division, including big-screen adaptations of "Beavis & Butt-Head," "The Apartment," "Aeon Flux," and "The Maxx." In addition, MTV Films has acquired the rights to several properties, including comedy-of-age novel "Outside Providence," crime comedy "Exit Now," rock roadie film "Fall Moon," and high-school comedy "Election."



When Betty Mat. Lily, interviewed at Betty recently hooked up with actress Lily Tomlin at the school for the video "LimboLand." Tomlin makes a cameo appearance in the clip, along with actress Kathy Najny and actor Robert Foxworth. From top left, are Betty's Elizabeth Zil, Tomlin, and Betty's Amy Zil and Alyson Palmir.







(Continued from page 3)

sic, RCA, Windham Hill, and Zoo Entertainment.

**Acts on the labels' records include** Warner Bros., Atlantic, Arista, the Chieftains, Tony Braxton, the Dave Matthews Band, TLC, Alan Jackson, Sarah McLachlan, Kenny G, Aze of Aze, and Crash Test Dummies.

**They're trying to create a new format, Zelnick, president/CEO of BMG Entertainment North America, and Rudolf Gassner, president/CEO of BMG Entertainment International, on other occasions at their offices in New York.**

**Billboard: Is there anything your company can do to help alleviate the problems in music retailing that you see?** The maining point of some of the problems in retail, of course, has been the significant increase in retail locations in square footage. The market is currently over-saturated. In the absence of too much retail competition, you wouldn't have price cutters. And to that that the involvement of new kinds of retailers in the music business is the greatest threat to the consumer demand in the past year, and you end up with a result that really isn't good for anyone, which is a significant price-cutting. When I say that, it's really not saying that it isn't clearly not good for the retailer. It really doesn't benefit the distributor, even if it does increase unit sales. Arguably, it's not even good for the artist. It's devastating in their mind the music they are buying.

**What can we do about it?** Of course, we don't have the right to set retail prices in this country. But as we've done, we have issued [minimum advertised prices], which are intended to at least protect ourselves in the way that we use our advertising dollars. BMG, I think, has been the only one to do this. The BMG partnership program, which specifically addresses the needs of different kinds of retailers and created, really, a new paradigm for getting into the market. It's a program that benefits the retailer and should also benefit us, frankly.

**Billboard: Many people are saying that the cost of acquiring talent and marketing music is soaring. What have you done to help control these costs?**

**Zelnick: Well, competitive pricing has gotten more expensive in the last couple of years, as new entrants have come into the record business. On the marketing side, I think that radio is still a terribly important, because people don't really need to buy a CD or 60-second radio or television spots or print advertising. They buy records based on hearing repeatable songs from them. In my opinion always it's worth spending a significant amount of money on a CD or cassette. The only way a consumer makes that decision is to believe that they'll listen to them on a multiple time; otherwise, the purchase decision doesn't make any sense. Our marketing partner for that always has been, and in my opinion always will be, radio. If there are other media in which real sampling can happen, and we should establish and we should establish some partnerships with them as well. So in a way, the costs should not spiral out of control, simply because traditional print and radio ads are the most effective routes for marketing record sales.**

**Billboard: Are you taking steps to get more televised music video exposure for your artists?**

**Zelnick: Exposure in video is terribly**

ly important, and the only way to get it by making a great video of a great song. What I'd like to see us do is to have a better way of getting the merit funds. One of the ways we will be able to do that is with an enhanced CD, and, probably more importantly, with the new DVD audio standard that will give us the ability to have quality audio CD and include in it one or more videos, so that if a consumer wants to listen to simply the audio portion of the product they can do so, and they can also have the video that will be readily available to them as well, on machines that are hooked up to a television screen, whether that's a personal computer or DVD player. It's possible that in 10 years, virtually all albums will be released in a format that includes one or more videos.

**Billboard: Do you see a new configuration for music, such as DVD, coming in the near future, to replace the CD?**

**Zelnick: I don't think DVDs are going to replace the CD, particularly because the DVD audio format should be compatible with CDs. Also, the DVD doesn't address the portability issue. My guess is that there will be a format that will be meaningful in the next 10 years, and I believe it has to be a miniature format that is easily transportable and not require a lot of wiring. I think that a format that doesn't imply and my guess is that it will be some kind of chip-based, silicon-based format, like a flashcard.**

**Billboard: Are you planning to create programming or a channel for music video to expose your artists?**

**Zelnick: We're partners in a number of different ways, and we do expect a lot of growth, although there's also a lot of competition. In the U.S. market, despite the vaunted expectations for increased channel capacity, we have a lot of competition, except in satellite television. Until that time, I think aggressive expectations for additional music channels, with or without the record companies as partners, might be a little overly optimistic. Having said that, over time, as channel capacity does increase, I think there will be room for some new music channels that are widely available. We will obviously consider a partnership at that time, but I frankly don't feel that a record company, involved in that way, is a necessary condition to the launch of a successful channel.**

**Billboard: Is it your strategy to grow through acquisitions of labels, by buying out or creating your own from scratch, or a combination?**

**Zelnick: Well, let me give you another alternative, which is growing through acquisition, which is signing baby acts and pricing them into his acts. That's something that this company in the aggregate is very good at. A label-acquisition strategy probably is doomed to failure simply because there aren't any significant independent labels left to acquire, even if you could afford them. I think we tend to be reflective, if not conservative, about pricing. We think it would be appropriate to acquire a label. The bottom line is that when label opportunities present themselves, we should be ready to buy the business, our bread and butter, is creating and developing emerging acts.**

**Billboard: Is the U.S. music market mature, and is most growth likely to occur internationally?**

**Zelnick: There is more growth coming from international markets than from domestic markets. But let's not get carried away with the number of hits with the reduction in growth rate. In the entertainment business, one can confuse the ups and downs of creative juices with aggregate market trends, and I don't think it's wise to do so. I don't think we have a fat market in the U.S., I just think we don't have enough hits right now.**

**Billboard: Do you have policies in place for monitoring lyrics on albums that might be considered objectionable?**

**Zelnick: I have strong views about the subject. Some people look at the issue of so-called objectionable lyrics as simply a First Amendment matter. I look at it as something different. There is no question that the First Amendment would allow us to do whatever we want, but I believe we are all editors, and editors have a social responsibility and responsibility to the marketplace, and I don't think that we accept to do that. We have a policy that accepts and understands and promotes our responsibilities as editors.**

**BMG PARTNERSHIP**

**and our social responsibility, and that's the situation that we won't cross. Having said that, only we are responsible for defining that line, and I stand behind the products that we make and distribute.**

**Billboard: With regard to the international marketplace now, piracy must be a major issue for you. What are you doing, as a company, to combat this problem?**

**Zelnick: Piracy is a problem on the political level, and one is on the operational level. We, through our associations, who are in direct contact with the various government bodies to influence legislation. If they implement copyright legislation, we'll try to help them in the execution. We all need to do something—which we always have done at BMG—and that is, we have to enter markets very early, even if they are not clean yet. Because otherwise you're at the mercy of the government part of the equation, in a given market, you give you even more leverage, in fact, to protect domestic artists. And all that is better than just continuing to have the talking people in Thailand that they basically should get their act together in trade.**

**Billboard: Do you have any kind of joint ventures in China, where piracy seems to be a particular problem?**

**Gassner: No, I'm not interested in trading with people who are not fulfilling their February 1995 agreement with us. Via our associations, we made an agreement with the Chinese government in February 1996 that they would buy our goods and get rid of the piracy factories. And the result is zero.**

**Billboard: Are there unique challenges in setting up and selling international artists in other countries?**

**Gassner: In general, the further you go away from the television-saturated countries, the more it becomes what it was 30 years ago in the U.S.,**

which is radio dominated: no MTV—personal appearance, gigs, and all that. There is one major difference between this country and the rest, or most of the rest of the world, and that's in what we call the TV-advertised compilation business. There's a huge business out there of compilation albums, and that's the kind of things that are carried out by the heartlands of this world, but by the real music companies, being put on TV as a result of some video.

**Billboard: How important is the Internet becoming a viable medium for music?**

**Zelnick: Protection in general, whether it's the current copying of music cassettes in Poland or the sophisticated CD manufacturing of the Chinese or the Internet, any of those means need to be totally protected in the interest of the copyright owners, which are the artist, the composer, and the record company.**

**Billboard: What's the status of the cassette in the rest of the world? Is it declining as quickly as it is in the U.S., and is there going to be any attempt to revive it?**

**Gassner: You cannot act against the fact of having a cassette. In the U.S., it holds up pretty well. The reason is that we've added more of the not-developed countries. Only in the developed countries it continues to go further down, but we added countries, and those are cassette countries. If you look at it from a global perspective, on a worldwide basis, cassettes hold out pretty well.**

**Billboard: Do you think that most of the growth of the record companies is going to be in international markets?**

**Gassner: I remember a time where the U.S. business was 50%; now it's 30%. And it's going to go down to 25% or less.**

**Billboard: How much of your company's revenue comes from outside the U.S.?**

**Gassner: We have a little bit of that I would estimate, that the outside revenue is bigger than the market revenue. My business is more than 70%. I'm taking direct marketing businesses out of it, because it's a retail business, if you know what I mean.**

**Billboard: In terms of growth in international markets, is it part of your strategy to acquire labels and distribute them, or do you prefer to form joint ventures with existing companies?**

**Gassner: We have acquired, in the last I would estimate, 10 to 15 joint ventures in the world, and we will continue to do so. It can be a total acquisition, it can be a joint venture, it can be a minority shareholding. It can be a joint venture where you buy total companies, like we did with Recorders, and we did with Funhouse; sometimes you buy very small—little AER units—it depends entirely on the situation.**

**Billboard: How successful have you been in taking purely local international repertoire and breaking it to other markets?**

**Gassner: Well, it's purely local, it's just going to be purely local. I think the interesting question will be, What have we done for, and with, parties that have a regional potential?**

Usually those things develop, in a sense, in a neighboring country. So, do we have a situation where we have seen a lot of success in the U.S. in Switzerland and in Germany and in France and then in Spain and in Sweden? Yes. I think we have been extremely successful in that respect. Every time we have a hit, it's in Germany, and we have others. We have La Bouche on RCA, a band that is from Germany, produced in Germany. We have the Real McCoy or Arnie Brinkman that is produced in Germany and sold here. So you see it's very multicolored in that respect.

**Billboard: What kinds of things are you trying to do to get the cost of making music under control?**

**Gassner: I think the efficiencies are found in the continuous globalization of our products. We have to create as many products as possible that can sell in as many countries in the world as possible. So we generate the top line on that basis. I think that if you have a product that is produced in a recording, if you can sell it in more than one country, that's where real efficiency kicks in.**

**Billboard: Can you give an example of how a title can be distributed or sold in a different way in international markets than it is here in the U.S.?**

**Gassner: In the Philippines, I could give you an example. There are about 400 salesgirls, as they call them—I'm sorry for that. It sounds very politically incorrect. They go with our products, and they are produced here with people selling perfumes, and play records and sell our product. It's one of the unique examples I can remember.**

**Billboard: Are you seeing any kind of trend in popular music that has the potential to be a lasting worldwide musical form?**

**Gassner: I could say jazz, dance—there are a lot of different names in the world—youth music today that is not AOR or MOR, that's the current trend. There's no doubt about it. You can produce a record in Argentina, in England, it has a rap element, dance element, jungle as the U.K. calls the new wave of music, and it's being produced mostly on computers and can sell anywhere in the world. They have not really caught on here because of the limitations that the American system has forced on them: They are boxing everything into a very tight, very tight, very tight global basis. It's dance music, whether it's called rap or future or jungle. I think that's going to continue to be the main source of artistic development.**

**Billboard: What are the most important issues facing the industry?**

**Gassner: The most important issue is the ability to create and to address the consequences of technological development. We have to make sure that we don't overlook possible consequences for a competitive edge, as far as technology is concerned. Then, we have to make a business out of it, provided the consumer wants it. That is the biggest issue. We have to be able to never give away, that has always been a challenge and will continue to be a challenge, is we have to find artists, and we have to find them for a competitive edge, and we have to find the right executives to work with them for us. It's bigger than it used to be; it's much more on a global basis, but it hasn't changed.**



# Hot 100 Airplay

Compiled from a national sample of airplay activity by Broadcast Data Systems' Radio Track survey. 275 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross airplay are multiplied by corresponding week/frequency exact times of play with Airplay Multiplier. This data is used in the Hot 100 Singles chart.

WEEK	TITLE	ARTIST	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	LAST WEEK	WEEKS ON CHART
	<b>*** NO. 1 ***</b>							
01	1	BECAUSE YOU LOVED ME	38	40	1	THE EARLY THE EARLY THE EARLY THE EARLY	38	40
02	2	15	15	15	2	DOWN LOW HOOBY DO WITH TOWNS	39	14
03	3	12	12	12	3	HOW LOW CAN YOU GO	40	13
04	4	11	11	11	4	BIG BANGS (PART 1)	41	12
05	5	10	10	10	5	YOU MUST BE THE MAN	42	11
06	6	9	9	9	6	ANYBODY GOT LOVE	43	10
07	7	8	8	8	7	ANYTHING	44	9
08	8	7	7	7	8	CALIFORNIA LOVE	45	8
09	9	6	6	6	9	ON THE BEACHES	46	7
10	10	5	5	5	10	PROUD	47	6
11	11	4	4	4	11	WONDERWALL	48	5
12	12	3	3	3	12	COUNTING OLIVE	49	4
13	13	2	2	2	13	FROM MISSION IMPOSSIBLE	50	3
14	14	1	1	1	14	I HEAR IT FROM YOU	51	2
15	15	1	1	1	15	THE EARLY THE EARLY THE EARLY	52	1
16	16	1	1	1	16	YOU'RE LOVING ME	53	1
17	17	1	1	1	17	HERE IN YOUR ROOM	54	1
18	18	1	1	1	18	GET MONEY	55	1
19	19	1	1	1	19	PHOTOGRAPH	56	1
20	20	1	1	1	20	THE EARLY THE EARLY THE EARLY	57	1
21	21	1	1	1	21	NEED YOU RIGHT NOW	58	1
22	22	1	1	1	22	NEED YOU RIGHT NOW	59	1
23	23	1	1	1	23	NEED YOU RIGHT NOW	60	1
24	24	1	1	1	24	NEED YOU RIGHT NOW	61	1
25	25	1	1	1	25	NEED YOU RIGHT NOW	62	1
26	26	1	1	1	26	NEED YOU RIGHT NOW	63	1
27	27	1	1	1	27	NEED YOU RIGHT NOW	64	1
28	28	1	1	1	28	NEED YOU RIGHT NOW	65	1
29	29	1	1	1	29	NEED YOU RIGHT NOW	66	1
30	30	1	1	1	30	NEED YOU RIGHT NOW	67	1
31	31	1	1	1	31	NEED YOU RIGHT NOW	68	1
32	32	1	1	1	32	NEED YOU RIGHT NOW	69	1
33	33	1	1	1	33	NEED YOU RIGHT NOW	70	1
34	34	1	1	1	34	NEED YOU RIGHT NOW	71	1
35	35	1	1	1	35	NEED YOU RIGHT NOW	72	1
36	36	1	1	1	36	NEED YOU RIGHT NOW	73	1
37	37	1	1	1	37	NEED YOU RIGHT NOW	74	1
38	38	1	1	1	38	NEED YOU RIGHT NOW	75	1
39	39	1	1	1	39	NEED YOU RIGHT NOW	76	1
40	40	1	1	1	40	NEED YOU RIGHT NOW	77	1
41	41	1	1	1	41	NEED YOU RIGHT NOW	78	1
42	42	1	1	1	42	NEED YOU RIGHT NOW	79	1
43	43	1	1	1	43	NEED YOU RIGHT NOW	80	1
44	44	1	1	1	44	NEED YOU RIGHT NOW	81	1
45	45	1	1	1	45	NEED YOU RIGHT NOW	82	1
46	46	1	1	1	46	NEED YOU RIGHT NOW	83	1
47	47	1	1	1	47	NEED YOU RIGHT NOW	84	1
48	48	1	1	1	48	NEED YOU RIGHT NOW	85	1
49	49	1	1	1	49	NEED YOU RIGHT NOW	86	1
50	50	1	1	1	50	NEED YOU RIGHT NOW	87	1
51	51	1	1	1	51	NEED YOU RIGHT NOW	88	1
52	52	1	1	1	52	NEED YOU RIGHT NOW	89	1
53	53	1	1	1	53	NEED YOU RIGHT NOW	90	1
54	54	1	1	1	54	NEED YOU RIGHT NOW	91	1
55	55	1	1	1	55	NEED YOU RIGHT NOW	92	1
56	56	1	1	1	56	NEED YOU RIGHT NOW	93	1
57	57	1	1	1	57	NEED YOU RIGHT NOW	94	1
58	58	1	1	1	58	NEED YOU RIGHT NOW	95	1
59	59	1	1	1	59	NEED YOU RIGHT NOW	96	1
60	60	1	1	1	60	NEED YOU RIGHT NOW	97	1
61	61	1	1	1	61	NEED YOU RIGHT NOW	98	1
62	62	1	1	1	62	NEED YOU RIGHT NOW	99	1
63	63	1	1	1	63	NEED YOU RIGHT NOW	100	1

\* Records with the greatest airplay. © 1996 Billboard/MTM Communications.

## HOT 100 RECURRENCE AIRPLAY

WEEK	TITLE	ARTIST	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	LAST WEEK	WEEKS ON CHART
1	1	2	2	2	1	1	1	1
2	1	2	2	2	2	1	1	1
3	1	2	2	2	3	1	1	1
4	1	2	2	2	4	1	1	1
5	1	2	2	2	5	1	1	1
6	1	2	2	2	6	1	1	1
7	1	2	2	2	7	1	1	1
8	1	2	2	2	8	1	1	1
9	1	2	2	2	9	1	1	1
10	1	2	2	2	10	1	1	1
11	1	2	2	2	11	1	1	1
12	1	2	2	2	12	1	1	1
13	1	2	2	2	13	1	1	1
14	1	2	2	2	14	1	1	1
15	1	2	2	2	15	1	1	1
16	1	2	2	2	16	1	1	1
17	1	2	2	2	17	1	1	1
18	1	2	2	2	18	1	1	1
19	1	2	2	2	19	1	1	1
20	1	2	2	2	20	1	1	1
21	1	2	2	2	21	1	1	1
22	1	2	2	2	22	1	1	1
23	1	2	2	2	23	1	1	1
24	1	2	2	2	24	1	1	1
25	1	2	2	2	25	1	1	1
26	1	2	2	2	26	1	1	1
27	1	2	2	2	27	1	1	1
28	1	2	2	2	28	1	1	1
29	1	2	2	2	29	1	1	1
30	1	2	2	2	30	1	1	1
31	1	2	2	2	31	1	1	1
32	1	2	2	2	32	1	1	1
33	1	2	2	2	33	1	1	1
34	1	2	2	2	34	1	1	1
35	1	2	2	2	35	1	1	1
36	1	2	2	2	36	1	1	1
37	1	2	2	2	37	1	1	1
38	1	2	2	2	38	1	1	1
39	1	2	2	2	39	1	1	1
40	1	2	2	2	40	1	1	1
41	1	2	2	2	41	1	1	1
42	1	2	2	2	42	1	1	1
43	1	2	2	2	43	1	1	1
44	1	2	2	2	44	1	1	1
45	1	2	2	2	45	1	1	1
46	1	2	2	2	46	1	1	1
47	1	2	2	2	47	1	1	1
48	1	2	2	2	48	1	1	1
49	1	2	2	2	49	1	1	1
50	1	2	2	2	50	1	1	1
51	1	2	2	2	51	1	1	1
52	1	2	2	2	52	1	1	1
53	1	2	2	2	53	1	1	1
54	1	2	2	2	54	1	1	1
55	1	2	2	2	55	1	1	1
56	1	2	2	2	56	1	1	1
57	1	2	2	2	57	1	1	1
58	1	2	2	2	58	1	1	1
59	1	2	2	2	59	1	1	1
60	1	2	2	2	60	1	1	1
61	1	2	2	2	61	1	1	1
62	1	2	2	2	62	1	1	1
63	1	2	2	2	63	1	1	1
64	1	2	2	2	64	1	1	1
65	1	2	2	2	65	1	1	1
66	1	2	2	2	66	1	1	1
67	1	2	2	2	67	1	1	1
68	1	2	2	2	68	1	1	1
69	1	2	2	2	69	1	1	1
70	1	2	2	2	70	1	1	1
71	1	2	2	2	71	1	1	1
72	1	2	2	2	72	1	1	1
73	1	2	2	2	73	1	1	1
74	1	2	2	2	74	1	1	1
75	1	2	2	2	75	1	1	1
76	1	2	2	2	76	1	1	1
77	1	2	2	2	77	1	1	1
78	1	2	2	2	78	1	1	1
79	1	2	2	2	79	1	1	1
80	1	2	2	2	80	1	1	1
81	1	2	2	2	81	1	1	1
82	1	2	2	2	82	1	1	1
83	1	2	2	2	83	1	1	1
84	1	2	2	2	84	1	1	1
85	1	2	2	2	85	1	1	1
86	1	2	2	2	86	1	1	1
87	1	2	2	2	87	1	1	1
88	1	2	2	2	88	1	1	1
89	1	2	2	2	89	1	1	1
90	1	2	2	2	90	1	1	1
91	1	2	2	2	91	1	1	1
92	1	2	2	2	92	1	1	1
93	1	2</						

# EMI'S JIM FIFELD COMMITS HIS COMPANY TO INT'L MUSIC

(Continued from page 32)

which again has had a positive impact on the business. And the ratings, like in Germany with Viva, show there is a need for additional programming.

**Billboard:** How is piracy affecting your company in terms of lost sales and profits? Are you seeing any improvement, and is there anything that you're doing to resolve this problem?

**Fifeld:** Our estimates are that it's under \$1 billion for the lost sales opportunity. And the biggest area of concentration, of course, is in China, with 31 CD plants [see story, page 8]. There are two problems with China: first, the inability to control the distribution of their own products in China; secondly, the amount of illegal product that's going out of China into other markets, which is still a problem on a global scale.

And the other major area sees Mexico, which has the potential of being one of the top seven countries in the world in terms of sales. But clean up its piracy, and, of course, Italy, which has continued to be a disappointment—it is the culprit in the European marketplace. EMI has been an active supporter of associations such as the IFPI, the International Recording Industry Assn. of America.

**Billboard:** Do you foresee in the near future some new music configurations that will challenge CD dominance, perhaps based on DVD?

**Fifeld:** No, not in your term. We've obviously entered the digital era. Nevertheless, I think that the use of audio sales are compact discs. And that's obviously going to be our carrier of digital content for several years. I see permeation of that, like the CD, probably the CD-ROM, but those are extensions of basic digital technology.

**Billboard:** Some big record companies are involved in other areas of entertainment, such as television. Don't you feel that it might be helpful to be a player in those areas in order to leverage your risk?

**Fifeld:** I don't think so. We've been focused on the music business since the mid-'80s, and I think that's one of the reasons for our success. And that's where we're putting all of our resources. We feel we still have significant growth opportunity in the music business.

You could also say that being in those other businesses increases your risk, spreading your resources. But I think that the music business is a volatile one; it's a global business, and the number of releases and the geographical dispersion of the releases make the business less risky.

Our top 10 artists' releases account for less than 15% of our business. Over 80% of the actual sales are coming, and around 50% of our business is done in what we call local territories. To me, this says that our business is a business that has a broad diversity of risk, and that makes it somewhat less susceptible to specific problems in specific areas of the world.

**Billboard:** Would you say that the American market is the most mature business now and that most growth will be in the international markets?

**Fifeld:** In a relative sense, yes. We do make it somewhat less susceptible that the biggest opportunities of growth are coming from Southeast Asia and from Latin America. And of course, there is the business in the United States and the other established parts of Europe as being mature.

**Billboard:** When you go into a new country, do you form joint ventures with local operators? Would you like to see more local operators? Or are there no music combinations?

**Fifeld:** There's no simple answer to that. We continue to do it. Sometimes we have joint ventures. It seems to be

the route used the most to get the local knowledge of the music industry and distribution systems and the government regulations. Later on, we might take a larger stake and eventually have 100% control. But these ways dramatically increase the work.

**Billboard:** Is EMI's growth financed fully by internal cash flow or does the parent company provide financing?

**Fifeld:** It's all funded internally. We can't more than provide the cash for our own investments through our own cash flow.

**Billboard:** Do you think the public capital markets are more receptive now to the music business than they were in the past?

**Fifeld:** Not so. People in the marketplace have recognized in the last couple of years the importance of the music industry as a component of the entertainment industry. It's not neces-

sarily the case in some countries in Southeast Asia, where videos have to be collected and then it's not detrimental to the overall marketing and merchandising of an artist. We just know what all the are and make adjustments to recognize local mores and cultural differences.

**Billboard:** What do you say is your market share worldwide?

**Fifeld:** Our share over the years has been over 15% for the year we just had, but more than 13%, probably up over a half a point, which is significant because we had a tremendous release schedule. And we're looking for a 15% forecast for the music business this year in terms of sales.

**Fifeld:** We see global sales increasing in the coming years.

**Billboard:** What's your outlook on the U.S.?

**Fifeld:** Long term, EMI Music is very bullish about the North American market. I think it will rebound in '96. Our business will be in a healthy situation. We have a strong independent element, and we have a broad diversified portfolio of music. The business is strong when you look at the top 20 records every week, at the diversity of styles of music. In 1995-96, there was some consolidation of releases in retail, and fewer major releases.

**Billboard:** What are the major issues and opportunities for the industry in the coming year?

**Fifeld:** One of the biggest things, first, is emerging technologies. They represent big opportunities for the music industry. It's a chance to expose our artists to new technologies. It's a chance to have a chance to sample music, to be informed about what's going on; and it's a long-term distribution mechanism. But it's a two-edged sword because of copyright enforcement.

The digital age has also a new set of problems. The flip side is that technology is going to be the most significant and greatest growth in years. Emerging technology creates changes and fears, but [overall], it will give the industry another boost.

No. 2, we have to continue the pressure to reduce piracy. I'm an optimist. There are numerous examples of companies that had significant piracy, and they were able to overcome it. Our healthy markets out there. Continued geographical expansion has to be leveraged to copyright laws and enforcement.

Our country sees Southeast Asia as being a major opportunity, specifically South Korea, the Philippines, and Indonesia. The strategy is majority control, local management, and some equity stake in our business. Eastern Europe is a very significant opportunity for us. In 1995-96, it's more than doubled for us. In 1996-97, it's forecast to more than double. We have majority control with local partners.

Longer term, there are three major countries—if they recognize copyright laws and enforcement, they are countries that are opportunities: Russia, China, and India. EMI has licenses in all of those countries; they've not even touched them yet, they're little art.

[Another] area of opportunity for the industry is the retail importance of local repertoire, specifically non-English-speaking artists in other countries. We've seen this in some cases, 1 million plus units. All our forecasts from our management call for those to become a higher percentage of their business long term.



# TOP 100 SINGLES SPOTLIGHT

by Jerry McKenna

**RAPPIN' IT UP:** In its second week on the Hot 100 singles chart, "The Crossroads" by Bone Thugs-N-Harmony (Ruthless/Relativity) zooms into the No. 1 spot, making it the fastest rap single ever to do so. It accomplishes this feat primarily through sales, more than 50% of its chart points are from retail. Over the last several weeks period, "Crossroads" has sold more than 184,000 singles, an increase of more than 10,000 units from the previous week and a mark large enough to guarantee it a No. 1 ranking on the Hot 100 Singles Sales chart for the second week in a row. Usually, rap singles' sales decrease during their second week in stores; the healthy increase of "Crossroads" is phenomenal and a sign of the single's enormous strength. On the Hot 100 Airplay chart, it jumps 36-23, fueled by No. 1 play at KROQ (the Bob) Houston and three other top 40 rhythmic/crossover outlets. The single's continued growth and retail and radio makes it the greatest overall point gainer on the chart.

**GREATEST GAINERS:** The second biggest-point gainer on the KBEB is the winner of the Greatest Gainer/Sales award is "Touch Me, Tease Me" by Case Featuring Foxy Brown (Def Jam/Arrested). It surges 84-46 on the strength of its No. 34 sales rank after its first full week of commercial availability; the single debuted early last week because of leaks at retail. Also contributing to the song's impressive movement on the Hot 100 is top airplay at four monitored stations, including WQHT (Hot 107) New York, where it is No. 1. The runner-up for the sales award and one of the biggest overall point gainers is Robert Miles' instrumental "Children (Arise)" It moves 75-54 on the Hot 100 while debuting at No. 54 in sales and No. 71 in airplay. Leading the way at radio is WFRQ (Boston, R.I.), where it is No. 16.

For other instrumental on this week's chart, "Theme From Mission: Impossible" by Adam Clayton and Larry Muller (Meridian/Inferno), is the winner of the Greatest Gainer/Airplay award, it jumps 79-66, with early top airplay at three monitored stations, including WQIX Philadelphia, where it is No. 8. The runner-up for the airplay award is "Fastlove" (DreamWorks/Geffen), which moves 34-25 on the Hot 100 and 35-25 on the airplay chart, easily surpassing the No. 40 peak airplay position of Michael's last single, "Jesus To A Child" (DreamWorks/Geffen). "Fastlove" is already top 10 at 15 monitored stations, including WRLQ St. Louis, where it is No. 3.

**SUMPIN' NEW:** The Hot Shot Debut, at No. 26, marks the first chart appearance by Nashville-based contemporary Christian rockers Jay's Clap, with "Flood" (Essential/Silvertone/RCA). After building a base at modern rock radio, the single is crossing over to top 40 mainstream stations, such as KBEB Houston, where it is No. 4. Also crossing over from Modern Rock Tracks and making its first Hot 100 appearance is Portland, Ore.-based Everclear, with "Heartstopper Dollmaker" (Int'l Kerp/Capitol), at No. 32. The group's last single, "Savior" (Walt Disney/Int'l Kerp/Capitol) peaked at No. 87 on the airplay chart, was ineligible for the Hot 100 because it was released on a freebie EP. (Billboard policy limits singles to four songs.) Leading the way on "Heartstopper," with No. 4 airplay, is KWORD Sacramento, Calif. The other new act to debut on the Hot 100 is "Faded" by Tim Korp/Capitol, which is No. 87 on the chart. Also debuting is "The Single," which was produced by Narada Michael Walden, is No. 4 at XHTZ 12306 San Diego.

# BIFFBANG BADER... HOT 100 SINGLES

WEEK	LAST WEEK	TITLE	ARTIST	WEEK	LAST WEEK	TITLE	ARTIST
1	3	I'M NOT SUPPOSED TO LOVE YOU	BRITNEY SPEARS	24	5	SEXES ARMED	THE NOTORIOUS B.I.G.
2	1	HEARD YOU SINGING IN THE SHOWER	BRITNEY SPEARS	25	8	SCANDALOUS	THE NOTORIOUS B.I.G.
3	12	GOIN' BACK TO MY HOME TOWN	BRITNEY SPEARS	26	5	SKYLINE BOOBY	THE NOTORIOUS B.I.G.
4	11	LET ME CLEAR MY THROAT	BRITNEY SPEARS	27	2	HEADS CRAWLING	TALL TALK
5	4	I'M BE ALRIGHT	BRITNEY SPEARS	28	22	IF I WERE YOU	SHANE GARDNER
6	14	MAGNIFICENT	LOUIS ARMSTRONG	29	32	THE ONLY WAY	THE NOTORIOUS B.I.G.
7	15	EVER FEEL THAT LOVING YOU	BRITNEY SPEARS	30	21	NASTY DANCE	THE NOTORIOUS B.I.G.
8	16	EVER FEEL THAT LOVING YOU	BRITNEY SPEARS	31	15	HYPNOTIZE THE MOON	THE NOTORIOUS B.I.G.
9	18	EVER FEEL THAT LOVING YOU	BRITNEY SPEARS	32	33	ONE THAT GET AWAY WITH ME	THE NOTORIOUS B.I.G.
10	18	THE ONE	BRITNEY SPEARS	33	1	EVER FEEL THAT LOVING YOU	BRITNEY SPEARS
11	16	THE ONE	BRITNEY SPEARS	34	1	IN THE MOOD	THE NOTORIOUS B.I.G.
12	24	HOUSE REVEREND	THE NOTORIOUS B.I.G.	35	1	EM TRAIN	THE NOTORIOUS B.I.G.
13	17	YOU DON'T HAVE TO WORRY 'BOUT ME	THE NOTORIOUS B.I.G.				

Starting Sunday from the top 25 singles under No. 100 which have yet to chart.













(Continued from page 1)

10%. Sony has enjoyed tremendous international success to recent years. Marketing executives at DiDio, Michael Jackson, George Estefan, Patricia Kass, Deep Forest, Michael Bolton, Ozzy, Silverchairs, Rage Against The Machine, Ricky Martin and Julio Iglesias, among many others.

In addition, the U.S. company is having a resurgence by breaking through into new acts in Europe and the Presidents Of The United States Of America.

Thomas D. Mottola is president/COO of Sony Music Entertainment and Bob Casale is president of Sony Music International. Both sat down recently with Billboard's Melissa Newman to talk about the state of their business and the music industry worldwide.

**Billboard:** What percentage of your worldwide sales are from the U.S.?

**Mottola:** Maybe 25%. It depends, but it varies between 25% and almost one-third sometimes.

**Billboard:** How would you predict that percentage will change in the next five years?

**Mottola:** I have a feeling that at best, it will stay the same. We obviously have a very soft retail market in the U.S. now. There have been talk of a freeze or four accounting going out of business this year, which we hope, as a result of some of the hit-driven product that's been coming out, it just doesn't happen. So that's a big problem. The change in the retail market. The other thing is the maturity of the CD. The CD has been absolutely matured and pretty much flat for a while. And if you do any other configuration, I think, to real-stimulate sales.

**Billboard:** Is DVD that configuration?

**Mottola:** No, I don't think DVD will be. I think, if anything, it will be MiniDisc. I think MiniDisc is a far superior configuration to almost anything that can potentially be done in the CD. Not because it's Sony, but because it's a digital audio form that's truly portable and has impeccable sound. It's got random access, it doesn't break like a hard drive, it's the best thing I've seen in years.

**Billboard:** So far, the U.S. market has been fairly resistant to that.

**Mottola:** The U.S. market has been totally resistant to it, and there are a lot of things that contributed to that... You can't introduce a hard-core hard-core hard-core like that at \$800, the way it was. When it gets under a \$200 price point, I think you'll see all the companies rally together and say, "Let's get it again. Let's get it again. Let's pull this off, because it's everyone's best interest." Look at what the CD did for the record business.

**Billboard:** Given the fact that you're a elite, do you think that prices might drop sooner rather than later?

**Mottola:** I'm not in control of that, but I think it's likely to happen. It's an important thing to note is that I think [the U.S. market] always has [been] and I think it always will be the most important commodity in the record equation [is] a global A&R source.

**Billboard:** In that regard, when you look at signing a new artist, how much consideration is given to these acts that can perform outside of the U.S.?

**Mottola:** Tremendous. It's one of

the most important factors. I'll tell you why: When you look at the cost of signing an act, you're prepared to advance, recording that artist, doing one or two videos, all the additional marketing and promotion, tours, advertising, and merchandising, and you're recording the cost to spend well in excess of \$1 million on any new artist on its first release.

Every \$1 million album, which is considered a major breakthrough for a brand-new artist, you're basically going to break even. Where are you going to make the money? It's a little different story. What happened with Céline's last album was that we broke her in the States with [single] "The Power Of Love." We were over 3 million, [but] we missed opportunities with it, so we sent her overseas to promote her album. And almost 18 months later, after the album had only sold a million and a half internationally, we got it as a massive commercial worldwide tour, and that album is at more than 6 million internationally. We went out and worked that record two years later like it was a broad-based success.

**Billboard:** You've had great global success with acts from Australia and the U.K., but it sounds like unless an act is singing in English, other than Deep Forest, its global success is going to be select this.

**Bowlin:** Each of these countries has its own artists, and they aren't just developing artists simply for the U.S. market, but for their own English market. A lot of times, they're developing artists for a regional base—pan-European, pan-Latin. The countries that are really driving the market are France, Italy, and then Scandinavia.

**Billboard:** All eyes are on Asia as the next growth market. What percentage of overall sales does the region provide now, and where do you predict it will be in five years?

**Bowlin:** The estimates of the legitimate market in China are \$200 million. We have several companies that are larger than \$200 million. That is not open for that country. When China opens up, it's going to be a force, [especially when] it's selling something other than cassettes at \$1 apiece.

**Billboard:** When do you realistically think that's going to happen?

**Bowlin:** Five years from now, Asia will have twice the share it does. I will say that within 15 years, Asia may be the biggest entertainment—not just music—market in the world.

**Billboard:** Historically in Korea, only local companies could sign indigenous superstar acts. Worldwide companies were prohibited from doing so. Korean law. That seems to be changing.

**Mottola:** That affects your dealings there?

**Bowlin:** We just got back from Korea, as a matter of fact.

Only Korea is an interesting and difficult market in many respects. Having said that, we're getting into the local market. We have an act there called the Blue, whose album has sold 100,000 copies in Korea, so we're starting to get into the local business in Korea, as condi-

tions allow.

**Billboard:** The situation has been very fluid in Indonesia, where no major label was allowed to function unless it was in a partnership with a local company.

**Bowlin:** Well, the biggest problem with Indonesia is that you could not have an ownership interest in a company in Indonesia; you could only do it through a license. And you can now get a license, but that's a very recent change.

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## POLYGRAM'S LEVY

(Continued from page 53)

of the world has paid for it. The second thing is that, having too many day-to-day responsibilities, I haven't had enough time to think, or at least, one good thing is that I think Roger is as good if not better than I am at running the music component.

**Billboard:** Can you say what you think are the major issues in the music business?

**Levy:** Creativity. I always come back to the same thing. Being able to identify new talent and break new talent. That's the end-all of the business. If the business becomes boring, then the market will go down. If the business is exciting, people will shift some of the spending power into music, instead of into something else.

**Billboard:** Any other issues?

**Levy:** Again, the issue I raised with you is that I feel that the music chiefs are not spending enough time on the worldwide issues facing the business, probably because we're so terrified of this record imploding. And the piracy issue. We're market share—we can't really run a business where we can say what everybody's market share is—because the whole legal environment is changing. People will shift some of the spending power into American law and a non-American law, which I think is going to break disaster. And it can't be done at the technical level. We should be doing more work on how to be working more together. Because they're going to shape the industry. Maybe after the end of our five-year contracts—because I think that's what there will be there for some people there. These are very big issues.



## GOSPO CENTRIC PUTS FAITH IN FRANKLIN

(Continued from page 1)

Centric, says retailers have stocked up on the album in anticipation of big sales. "I don't see a bigger hit than 'You're a member in my 20s in the business. Christian bookstores have exceeded our pre-sell forecast by 2 to 1. That's exciting progress at the Christian retail level, and our distributors, we've exceeded our goal as well. We have high expectations of what it will do in the gospel marketplace."

Centric CEO Vito Mack-Latalade is taking a mainstream approach with the album, including two music videos, urban radio promotions, and exposure on BET.

Over 1,000 promotional samplers went out to R&B, rock, and contemporary Christian stations during the first week of April. The samplers spotlight lead cuts from the release, including "Mekides" and "You're a Member." Mack-Latalade says is the tune the majority of gospel and R&B stations are putting into high rotation.

"Being released are ten videos for 'Mekides' from Heaven," on a straight concert performance and the other a concept video.

In addition, Latalade notes that another set, "Mama's Song" is being tied into special programming for Mother's Day on Sunday (12) by a number of gospel stations. "We believe we've covered all the bases," she says. The full-scale retail rollout features an eye-opening visual campaign, with standups doubling as imaging pieces featuring both Kirk's youthful presence and gospel's youth explosion. The artist is working with national television networks with an open Versace shirt over a white T-shirt, according to Latalade. "That's a whole new image for a gospel artist for the perception of generations of gospel as well," she says.

Showcases spotlighting cuts from "Whatcha Lookin' 4" were held at the National Assn. of Recording Merchandisers Convention in Washington, D.C., in March, and the Gospel Music Assn.'s Gospel Music Week in Nashville in April. Similar showcases will be presented at the Gospel Music Workshop of America in August.

Initially recorded live in Dallas in May 1994, the album was held from release because sales from Franklin's self-owned

debut had not yet tapered off. According to Hearn, that album has sold 13 million copies, but it was not until the release of his burn chart for the week ending May 11.

Nearly two years later, anticipation for the new release is at fever pitch.

"As one pastor in the Fort Worth [Texas] area has stated, people have been waiting with tip-toe anticipation," says Katrina Bryant, music director at KHYN Dallas. "We've already put it in heavy rotation, so it's definitely going to be the top of the charts."

"The thing we need to remember in the buildup," says Rick Anderson, music buyer for the Cincinnati-based Berens Christian record chain, "is that the buildup for 'Whatcha Lookin' 4' is bigger than any he's seen on the gospel side. It's the biggest gospel release I've ever bought, and I believe it's going to be the strongest gospel release to ever hit."

Larry Blackwell, who heads Central South Gospel, one of the nation's largest distributors of gospel music, agrees. "I don't see any other gospel artist for a great record. I've only caught on the front end. There's no question it's the most anticipated record I've seen since I've been in gospel. Its sheer numbers alone make it a win-win situation for the whole industry."

Latalade is anticipating a media blitz for Franklin, with features forthcoming in *Rolling Stone* and *People*. "We're willing to get whatever it takes into the marketing so that any of my artists never, ever feel that they could get any more from being with a secular company," she says.

Latalade's success in marketing Franklin has led to a great deal of speculation about his direction. "What we want to keep crystal clear is that Kirk is a great artist and the reason we continue to be excited and inspired is because his success is allowing us to dream larger for gospel," Latalade says. "The difference here is that while we may be working to keep him from making a crossover artist, we're actually trying to make him a crossover artist."

Franklin says that while he is extremely excited about the project, he feels uncomfortable with the label that some have given him: "gospel messiah."

"I just had some songs to share," he says. "I don't think that gospel artists

care or see as the new messiah, and I don't know why the media have picked me up so much. I'm not a messiah. I'm just hard to live up to the expectations, especially when you know you had nothing to do with all the success. And when you say in interviews, 'This is the Lord, this is the Lord,' that's not true. They say, 'Well, there's got to be some formula. What were you thinking about when you were in the studio?'"

As a participant for the platinum-selling artist have climbed, Franklin says, "the goal now is just to stay real. To not be affected by the media and to not try to impress people. With this album, I'm not going to get any more publicity. I want to live the ministry, the lifestyle I'm singing about."

Hearn adds that "most in the industry view Kirk Franklin as a phenomenon in gospel music and not a crossover artist. And while people will say that when the record took off, it was because of urban radio play, the urban play was more gospel music and not a crossover artist. It was an artist... Not since BeBe & CeCe Winans has anyone opened more doors for gospel music than Kirk Franklin."

Recent reports had him tied to a production deal with Interscope. Latalade says that in late April, her husband, Claude Latalade, joined with Interscope for a new label venture, Bi-Rite Records, which will be distributed by MCA and will produce cut-side-urban gospel releases, including gospel rap. Franklin will be a producer for the new label, and the first release, due this fall, will fall under the banner of Franklin's production deal. However, there are some reports that the deal is being broken. Family to the label, EMI Christian Music Group maintains exclusive distribution rights to the act.

"I felt that this new deal would bring us a lot closer to more of the urban youth we were trying to minister to."

## FOX MUSIC

(Continued from page 1)

print-music division of Warner/Chappell Music.

Warner/Chappell connection with the Fox organization dates back to 1982, when Warner/Chappell acquired the old Fox catalog, which contained numerous established copyrights of songs from Fox film properties and other sources dating back to the heyday of film music.

A decade ago, Fox reintroduced itself to the marketplace with a new catalog of log nos consisting of music from 100 film and 125-TV productions, including, most recently, a co-publishing deal (with Sony/ATV Music) for the 14 tracks written by composer "Babyface" Edmonds for the smash soundtrack for Fox's "Waiting To Exhale."

Fox also publishes music from such pop acts as the "The Simpsons" TV show and the hit film "Home Alone." In an interview, Fox handles its own affairs, with Meredith responsible to Robert Cray, executive VP of studio music.

In the U.S., Fox's new global licensing arrangement, Menella headed by MIDEEM Asia in Hong Kong Tuesday (14), where she and Harry Hall, managing director of Bob Keester (Delmark founder), were expected to announce their company's new licensing relationship.

says Claude Latalade. "But this deal has little to do with Kirk Franklin's growth as artist; perhaps, with Kirk Franklin's growth as producer."

Franklin is in the midst of a national gospel stage production tour that has been selling 100,000 tickets in major cities. He breaks in June for a two-week summer hiatus, during which he will embark on a full state of promotional appearances, including stops in Europe, Japan, and Africa. He also has a number of the Special Olympics. Franklin is booked and managed by Gerald Wright, and his

publishing is handled by Gospo Centric. Franklin says he often feels like "the weight of the gospel industry rests on his 25-year-old shoulders." "There's a lot to be excited about in the gospel industry. I'm not the only one doing gospel on the radio. There's a lot of people like Adams," says Franklin. "I know they deserve the same love. I'm just trying to let everyone know what's going on in gospel music. It's not just about the money. It's about the love. I want people in the music industry to start respecting gospel."



by Geoff Mayfield

**BY A NOSIE:** It only seems appropriate that sales for the week that climaxed with a photo finish at the Kentucky Derby resulted in a neck-and-neck battle between last week's No. 1 album by Hootie & the Blowfish and the new Dave Matthews Band title. When the dust cleared, the Blowfish edged out front by a mere 1.8% margin, the tightest race The Billboard 200 has seen since last year's Oct. 7 issue, when Alan Morissette edged out the "Dangerous Minds" soundtrack by a 1.2% gap. This time, though, the stakes are higher, as Hootie leads Matthews' group 255,000 to 254,000 units. In last year's September, Morissette led "Dangerous Minds" by a score of 145,500 units to 145,200 units to log her first week at No. 1.

Also pumping life into this week's chart are the Cranberries, who debut at No. 4 with 150,000 units. A close look at the top 10 prompts a tip of the cap also to the Pogues, as "The Shore" (No. 3, 150,000 units) is the only title in that part of the chart to manage an increase over prior-week sales since its March 2 debut. The album has had gains in seven out of 10 weeks; this week's 11th best marks the fifth time the Pogues have won the big chart's Greatest Grammy award, all of which means the hip-hop trio is a real threat to grab the top rung on The Billboard 200.

**NOW AND THEN:** Nipper's tall mast was wagging over Dave Matthews' fast start, because RCA had not had an album rank as high as No. 2 since June 11, 1982, when "The Dirty Dancing" soundtrack shipped to the runner-up spot after an 18-week run at No. 1. To put Matthews' opening week in perspective, consider that the fattest week enjoyed by his band's RCA debut (now No. 84) was 122,000 units, scored during Christmas week of last year. That album's second-largest week was 69,000 units... The run on the new Cranberries set more than doubles the 80,000 units that its 1994 album yielded in its inaugural week. During Christmas of that year, it sold 256,500 units, but it only had three other weeks in which it sold more than 100,000 units. The biggest week for the band's rookie album was 154,500 units during Christmas of 1993.

**DRAWING FLIES WITH HONEY:** For the second week in a row, album sales are ahead of those of the prior week and four of the comparable 1995 weeks—a small surprise considering that we had four debuts in last week's top 10 and two this week. Each of the top seven albums sold more than 100,000 units this week, while eight hit that mark last week, compared with just four on the chart two weeks ago. Last week, the top 20 scored 38% above prior-week sales, but the Billboard 200 only posted a 15% increase and overall album sales, including compact, advanced by 4%. That gap is smaller this week; the top 20 is 9% ahead of that of last week, while overall album sales are up by 3%.

**FAST FACTS:** Alan Morissette moves more than 155,000 units, good for No. 6. Since her triumphant night at the Grammys, she has sold more than 2.1 million of the 7.4 million copies that have sold during her 47 weeks on the Billboard 200. Her best-selling album is "The Love Train," which she topped last week's new-week key debuts. Based on early retail feedback, look for the former to far outsell the latter... Following a "Late Show With David Letterman" appearance, Jewel belted 58-47 last week with a 20% gain. This week, a 15% gain advances her to No. 4, while another Letterman guest, Van Morrison, regains a bullet on Top Jazz Albums (4-2, a 10% gain)... Scurry by its last new single, Bone Thugs-N-Harmony with The Billboard 200's Facetasser award with a 32% gain and a 43-34 jump.

**BRAYO:** A month and a week ago, Roberto Aguayo debuted at No. 15 on Top Classical Albums, and two weeks ago Angela Gheorghiu entered that list at No. 7—but the sum of their combined efforts is greater than either individual, as their "Duets & Arias" debuted at last week's unpublished chart at No. 2. Vogue recently decried a big feature to the pair, and the two were highlighted on Atlantic Monthly. This week their album holds its head at No. 2, two weeks later, No. 8, and his is No. 11... A feature on National Public Radio's "All Things Considered" helped Delerme's pair of Disney homages slip up last week's unpublished Top Classical Cross-over list, a 6.6% gain moved "Bibbidi Bop Bop" to No. 9, while "I Wanna Dance with Somebody" hit Momart! 14-12. This week, they stand at No. 7 and 13, respectively.

## LUTHER ALLISON TOPS 17TH HANDYS

(Continued from page 12)

was named best blues artist. Some perennial winners were also feted, including singer Koko Taylor (contemporary blues female artist of the year), Pritty Pryor (Blues instrumentalists/keyboardists).

Following is a list of the other winners:

**Blues band of the year:** Joe Louis Walkers, "The Bosses" (Chicago, Ill.)

**Soul/blues—male artist of the year:** Little Milton.

**Soul/blues—female artist of the year:** Etta James.

**Blues/blues—male artist of the year:** Jimmy Rogers.

**Traditional blues—female artist of the year:** Katie Webster.

**Blues/blues instrumental (harmonica):** Charlie Musselwhite.

**Blues instrumentalist (bass):** Willie "Big Eyes" Smith.

**Blues instrumentalist (drums):** Charlie Haden.

**Blues/blues album of the year:** Percy Sledge, "Blue Night" (Pointblank).

**Traditional blues album of the year:** John Lee Hooker, "Chill Out" (Pointblank).

**Comeback blues album of the year:** Jimmy Johnson, "I'm A Jockey" (Verve).

**Acoustic blues album of the year:** Rory Block, "When A Woman Gets The Blues" (Rounder).

**Release a blues album of the year:** Otis Rush, "So Many Roads" (Delmark).

**New inductions in the Blues Hall of Fame were announced during the ceremony. They include the following:**

**Classics of blues recordings (album):** "Hound Dog Taylor & The Housekeepers" (Alligator).

**Classics of blues recordings (single):** "Baby Face" by W.C. Handy (Miller), "Don't Start Me Talkin'" (Chess).

**Classics of blues literature:** Peter Guralnick, "Sweet Soul Music: The Lives of the Performers" Charles Brown, David "Honey" Edwards.

**Individuals (nonperformers):** Pete Welding (author), Testament Records founder, Bob Keester (Delmark founder).



## RIGHTeous BABE'S DIRFRACO PLUGS IN

(Continued from page 1)

on the forthcoming album "Dilate," and her already ample audience seems certain to plump in size along with it.

"I'm into rock-jazz eighth effects on diminutive Buffalo, NY-based Righteous Babe her most commercial yet, and smile when you say that. Fact is, it is funny, considering that the most touchable Face," prickly with a brain-embedding boob, has a four-letter chorus no mainstream radio station could handle without cutting lips. And considering that the album's most beguiling track is a heady triphop cover of the 1960s-era "Amazing Grace," replete with bone-deep groove and crunchy techno effects underdash.

"I don't hear it myself—that 'more commercial' aspect others say they hear," says a bemused Dirfraco, who says she is closing in on 120,000, sold in a wide variety of outlets, he says. SoundScan numbers for the latter title are 58,000.

Righteous Babe pegs total catalog sales of 250,000 since 1990.

"On 'Dilate,' the formerly acoustic Dirfraco plugs in, even while continuing to play away at personal inhibitions on a series of songs that lay a relationship bare.

"People tend to take my music very personally," Dirfraco says, "and that's kind of great and weird stories, while Dirfraco moves a healthy number herself off stages after gigs.

But while two-thirds of Dirfraco's sales were still being rung up at indie stores last year, "the major chains have really picked up their ears for this next one," says Susan Anderson, Koch's national marketing manager.

A key selling point for retailers, Anderson says, are eye-opening returns numbers. "There aren't any," she says. "The Righteous Babe catalog in its entirety has no returns. We said, 'Hey, if the returns are so low it's because there's not enough product out there.'"

Koch will have 55,000 copies of "Dilate" in stores May 21, "and we expect to get a whole lot of reorders, because there's a whole lot of pipe on this next one," she says.

At the Bustan-based Newbury Comics chain, which sold more than 1,000 copies of "Pretty Girl," director of purchasing Natalie Waleis says, "I really think it's really the one that breaks it open wide."

Local alternative radio station WFBU Buffalo is also supporting Dirfraco; it has begun playing the new album's hard-edged first single, "Outta Me, Onto You." Operations manager John Hager admits it's not an easy call for many stations, though.

"She will be an issue that radio needs to address," he says. "She is totally original, and totally a phenomenon, both in her music and in her business approach. People will have to adjust to her sound and vision, and if they do, they'll realize that there's a huge following out there dying to hear this music."

"The intimate connection with her fans, who sign every word of her songs at concerts and have set up their own seven Internet sites devoted to discussing her, has kept her sales rising steadily," says Dirfraco. "She works on a bootlegging basis."

"A host of Range," released in 1994, has moved 10,000-60,000 units, according to Fisher, while "Pretty Girl" is closing in on 120,000, sold in a wide variety of outlets, he says. SoundScan numbers for the latter title are 58,000.

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## RECORD CROWDS AT BILLBOARD LATIN CONFAB

(Continued from page 1)

lively exchanges of opinions and ideas that mirrored Perez's basic position: that the infrastructure of the vinyl and cassette Latin music business needs to be upgraded and revised.

Rock en español was the theme of "Latin Rock: A New Alternative," a panel discussion moderated by an increasing market share for Spanish-language rock in the U.S. The vast majority of those in attendance agreed that radio resistance is freezing the genre's potential.

"Without a doubt," says producer Carlos Amor, "we need more radio stations to pick up rock programming, and that's one of the biggest reasons for increasing market share for Spanish-language rock in the U.S. The vast majority of those in attendance agreed that radio resistance is freezing the genre's potential."

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sales of the seven previous albums at about 250,000 since 1990.

Key to the expanding sales is a swelling retail base, opened up in large part through a July '95 pact with Koch International for primary distribution. Several subdistributors still handle distribution to alternative channels, such as bookstores, while Dirfraco moves a healthy number herself off stages after gigs.

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## R-RATED TITLES

(Continued from page 1)

times a [Cosmopolitan] cover is more explicit than most videos, and they're right up at the checkout stand.

"I could not be reached about its pricing strategy for 'GoldenEye' or its plans for 'The Birdcage.'"

Although sell-through dealers want even new video to be desired at a low price, suppliers are just as haggardly making their want for reperced rental product.

On average, a hit rental title can ship 400,000-500,000 units, with suppliers getting about \$60 per tape. The supplier usually can ship another 800,000-1 million units when the title is reperced to sell-through, with additional gross revenues of about \$10-\$12 per tape.

Buena Vista is enjoying the benefits of this strategy with "Pulp Fiction," which shipped more than 700,000 units as a rental and is approaching 1 million units as a sell-through title.

Unless a nonfamily title can sell 3 million or 4 million units from the start, going directly to sell-through is risky.

By taking the risk on "Exhale," Fox will double its home video revenues.

"Fox reached the right target demographic with 'Exhale,'" says Tower Video VP John Thrasher, "and there's an awful lot of opening to go sell-through if you're on target."

"On the other hand, a family film that earned less than \$50 million at the box office will usually do only about 75,000 units as a rental property, as opposed to 2 million or 3 million units for the sell-through market.

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## EDEL AMERICA

(Continued from page 4)

around on soundtracks.

Promotional plays for Edel America's recently released soundtracks include "The Birdcage," by transvestite singing group the Goleman Girls. In conjunction with the tour, the album's first single, "Birdcage," "We Are Family," will be serviced to top 40 and "The Gold Standard." Edel will produce a video for the single and promote it with contests and album giveaways at retail outlets.

For "Diabolique," Edel will rely on the strength of composer Kandy Edelman's core audience, servicing the album to her core audience of underground flangeurs as such publications as Premiere and MovieLine.

First says the Edelman-composed "Last Of The Mohicans" soundtrack

## PATTY GRIFFIN HITS THE ROAD

(Continued from page 12)

think of a certain intimacy that is important for her to develop with key people. As a way to develop that relationship, he proposes a lot of showcases, residences, and trips to certain radio stations, "at the right time and getting her presence across. This record is all about getting it, and those are the ways you get it."

There are some out there who are getting it already, including Bob Reinhard, who hosts the nationally syndicated "Acoustic Cafe" radio show from Detroit. He added "Every Little Bit" toward the end of April, and more recently, "Let Him Fly." "I love a record like this," he says, "because there are so many things we can use. We can be on this record for months. What has impressed him and the listeners who

have been requesting information on Griffin via E-mail—"the vocal power of her." He says "it's an acoustic record, completely stripped down, and you don't need anything else."

Ann Della of CDR Detroit calls Griffin "a wonderful, insightful, songwriter. She reminds me of a much younger Bonnie Raitt who is not polished beyond belief."

Della has been playing "Let Him Fly" during her midday show, and the phones have been hot, she says. "When you hear it on the radio, it makes you stop in your tracks," she says.

In addition to the four-song sampler that she says, "because there are so many things we can use. We can be on this record for months. What has impressed him and the listeners who

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# MEPROFIT

Billboard Music Group

AN UPDATE ON BILLBOARD EVENTS & HAPPENINGS

## Billboard's Multimedia Plunge CD-ROM 'Music Guide' Will Have Essential Data, Reviews For More Than 60,000 Albums

Billboard has teamed with software developer Creative Multimedia to produce the definitive CD-ROM for music fans. The disc, titled "The Billboard Music Guide," will be available in Windows 95 and Macintosh versions this fall.

Entertaining and authoritative, "The Billboard Music Guide" contains information on more than 60,000 albums from 4,000 different recording artists and bands in all popular genres. The information includes reviews and articles from Billboard and Musician magazine, as well as 40 years of Billboard charts.

Additionally, there are extensive track lists; more than 1,000 audio clips; selected music videos; performer photos; and album cover art. The CD-ROM also contains reviews and articles from the "All Music Guide," a noted print reference book for music consumers.

All of the data is fully searchable, with links to related artists that will educate and fascinate music fans of all tastes and generations. Further, "The Billboard Music Guide" will have seamless links to MusicMatch, Creative Multimedia's site on the World Wide Web. Through MusicMatch, users will be able to access updates on new releases and make

online purchases of more than 200,000 recordings and music-related products.

In addition to its September retail launch, "The Billboard Music Guide" will be "bundled" with an anticipated 4 million personal computers starting in September 1996.



This will make it the largest single consumer product ever to carry the Billboard name.

Billboard's partner in the venture, Portland, Ore.-based Creative Multimedia, is a leader in interactive multimedia information. Creative Multimedia's more than 90 titles include the "Blockbuster Video Guide To Movies and Videos," the award-winning "Dr. Ruth's Encyclopedia of Sex," and "The Family Doctor."

For additional information, contact Creative Multimedia at 503-306-3241.

## Musician Magazine To Explore The Many Faces Of Brit-Pop

Ever since setting foot on Flymoosh Rock, the Brits have been making their presence known in the New World. Their latest incursion in taking place right now in the so-called Britpop phenomenon. The July 1996 issue of Musician (which is hitting newsstands on May 25) takes a look at Britpop and the cultural and musical cur-



reos. The Duffy spotlight differences in the way the music has operated in the U.S. and the U.K. For a historical perspective, the issue also features Billboard editor in chief Timothy White's recent interview with pre-Britpopger George Harrison.

Coverage includes interviews with Blur, Cast, the Boo Radleys, and Pulp's flamboyant singer Jarvis Cocker as well as a colorful opening essay by Mojo staffer Barney Hoskyns exploring the fundamental question—"what is Britpop?"

In addition, Billboard's London-based international deputy editor



OMG

rents that have helped speed it to our shores. Billboard's London-based international deputy editor

### Dates 'n' Data

- Dance Music Summit • Chicago Downtown Marriott • July 17-19
- Billboard/Airplay Monitor Radio Seminar • Sheraton, N.Y.C. • Sept. 5-7
- Billboard Music Video Conference & Awards • San Francisco • Nov. 7-9

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e-mail: [vbeese@billboard-online.com](mailto:vbeese@billboard-online.com)

# MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT			
1995	1996	1995	1996		
TOTAL	216,279,000	225,668,000 (UP 4.3%)	CD	119,251,000	134,437,000 (UP 12.7%)
ALBUMS	188,220,000	188,962,000 (UP 0.3%)	CASSETTE	68,685,000	53,859,000 (DN 21.2%)
SINGLES	28,059,000	36,904,000 (UP 31.2%)	OTHER	304,000	586,000 (UP 86.2%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
12,826,000	10,552,000	2,274,000
LAST WEEK	LAST WEEK	LAST WEEK
12,586,000	10,290,000	2,295,000
CHANGE UP 1.9%	CHANGE UP 2.5%	CHANGE DOWN 1%
THIS WEEK 1995	THIS WEEK 1995	THIS WEEK 1995
11,322,000	9,574,000	1,748,000
CHANGE UP 13.1%	CHANGE UP 10.2%	CHANGE UP 30.1%

DISTRIBUTORS' TOTAL MARKET SHARE (4/1/96-4/25/96)					
WEA	INDIES	SONY	BMG	POD	EMD UNI
21.6%	20%	16%	12.3%	12.1%	9.6% 8.4%

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND CHART SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SOUNDSCAN

## Bone Thugs' Fast Ride On 'Crossroads'

FOR THE FIRST TIME in 34 weeks, a woman is not No. 1 on the Hot 100. Ending a record run that has begun when Mariah Carey's "Fantasy" hit the top, Bone Thugs-N-Harmony achieve their first No. 1 single with "The Crossroads" (Jive). It's the fastest rising chart-topper since the Beatles' "Can't Buy Me Love" spent 21-1 the week of April 4, 1964. Since then, no other single has reached the summit in just two weeks. The sudden success of "The Crossroads" ends the reign of Carey's "Always Be My Baby" after just two weeks. That's the shortest run for a No. 1 single since Ina Karamez's "Here Comes The Hotstepper" in December 1994, notes William Simpson of Los Angeles. But Carey can take some solace from her new cumulative total of 54 weeks atop the Hot 100. That's just five weeks away from matching the Beatles' second-place total of 59 weeks on No. 1, giving the Columbia star an excellent chance of surpassing the Fab Four with her next No. 1 single.

DO YOU WANT TO KNOW A SECRET? Exactly one year to the week after winning the Euro-fallen Song Contest in Dublin with "Nocturne," she was known as Secret Garden with the highest debut on the Top New Age Albums chart with "Songs From A Secret Garden" (Philips). Keyboardist Rolf Lovland from Norway and violinist Fionnuala Sherry from Ireland wrap up their U.S. tour this week, after playing each venue as the Bordurs Orchestra in Santa Monica, Calif. They're the back on O2 to congratulate whoever wins this year's Eurovision Song Contest on Saturday (18).

RETURN OF THE JEDI: John Williams debuts at No. 2 on the Classical Crossover chart with "Symphonies of the Heroes" (Sony Classical). Ironically, this follows by one week the No. 2 debut of "Star Wars: Shadows Of The Empire" (Varèse Sar-

baned) by Joel McNeely & the Royal Scottish National Orchestra. An unusual soundtrack because it's based on a book rather than film, "Shadows" includes Williams' original "Star Wars" theme. And the Classical Crossover chart has a science fiction bent this week, with the Cincinnati Pop's "Symphonie Star Trek" (Telarc) beating up 8-4.

MR. HOLLAND'S OPIUS: Just a few weeks after Pearl Jam's reworking of Eddie Holland's "Leaving Home" hit the Mainstream Rock Tracks and Modern Rock Tracks charts, another classic song written by Holland/Dorner/Holland has an unusual updating, proving that the Motown timeshit's songs work in any genre. Making a giant leap of 42-4 on the Hot Dance Music/Maxi-Singles Sales chart is Reba McEntire's soulful country version of the Supremes' "You

Keep Me Hangin' On" (BMCA).

DAVE AND DOLORES: The top two highest entries on The Billboard 200 provide new career highs for two groups. After peaking at No. 11 with "Under The Table And Dreaming," R.E.M.'s Dave Matthews Band makes a spectacular "Cruise" at No. 2. And there's "No Need To Argue" that the first Cranberries' album peaked at No. 18 and the second at No. 14. It's "To The Faithful Departed" debuts at No. 4. The Island band's "Suburban" remains on top of the Modern Rock Tracks chart.

Q & A: Chuck Corby E-mailed a trivia question. Which Billboard chart had 21 consecutive top 40 hits in the U.K., but only two top 40 hits in the U.S.? The answer is Madness, who charted in America with "Wings" (No. 7 in 1983) and "It Must Be Love" (No. 83 the same year). Corby's question is timely, because the band's lead singer, Suggs, is No. 4 this week in the U.K. with a remake of Simon & Garfunkel's "Cozisa."

the **roots** have taken



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Produced by Bill Bottini  
Management: The Metropolitan Entertainment Group





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